

Billboard

The International Music-Record Newsweekly

Radio-TV Programming • Photo-Tape Merchandising • Coin Machine Operating

FCC Payola Probe Team Starts Ball Rolling in L. A.

By ELLIOT TIEGEL

LOS ANGELES—The Federal Communications Commission began subpoenaing witnesses last week to appear at on-door hearings starting Wednesday (22) into alleged payola activities involving southern California broadcast-

ing and recording companies.

The investigation team of George Oliviere and Merin Smith from the FCC's Bureau of Complaints and Compliance, in Washington, flew here to initiate the handing out of subpoenas to persons named as defendants in the \$230,000 suit filed in Los Angeles Superior

Court on April 17, 1964, by independent promotion man Al Huskey.

Huskey and a large number of other witnesses were also being called.

Hearings Set

These hearings are scheduled to begin Wednesday (23) in the

(Continued on page 8)

Col.'s Davis Keys Plan to Creator

By MIKE GROSS

NEW YORK—Clive Davis, who took over as vice-president and general manager of CBS Records last week, has plans for an expansion and diversification program for Columbia Records that will take in all areas of the entertainment business which are compatible with the record industry and its experience.

To reach these new horizons, Davis will utilize all the facilities and resources of the present Columbia organization, which he enthusiastically endorses, and hopes to maintain the right spirit and atmosphere for this expansion. The prime stress, however, will continue to be put on creative, he emphasized. Under the direction of Goddard Lieberson, who was president of Columbia Records

for the past 10 years and has now moved up to the presidency of CBS' new music-education group, the creator was the key, and Davis now plans to continue along these lines. Under his supervision the creative element will be the driving force but Davis will see that the creators get full assistance and co-operation from such other of Columbia's operational

(Continued on page 8)

Dealers Spin With CARtridges

By HANK FOX

NEW YORK—More than half of the nation's record dealers now stock and sell continuous

loop tape CARtridges. And of those dealers, some 65 per cent either stock or plan to stock the automobile stereo playback units in the immediate future.

These are the results of a nationwide survey conducted between May 16 and June 10, 1966, by a field force of Survey Service of Western New York, an independent research organization. The personal interview study is sponsored by Billboard's Record Market research division as part of its own weekly reports of record sales. It covered one complete cycle of dealers across the nation.

The survey's purposes include determining the depth to which knowledge, buying and selling of tape cartridges in playback units have been accomplished at the dealer level of the record industry, and measuring retailer plans and intentions with regard to both cartridges and playback equipment among dealers who are not now engaged in this end of the business.

Of the 124 dealers interviewed,

53.2 per cent now stock and sell tape cartridges.

34 Sold Per Week

The average number of cartridges sold per week is 34. Sales range from one to 700 per week. Many of the dealers questioned said they are just beginning to stock the cartridges. Also, some dealers with branch stores are carrying the cartridges.

(Continued on page 10)

Talon Unzipping Two Home Units

PITTSBURGH—Talon, Inc., Electronics Laboratory Division, will test market two 8-track tape CARtridge units for the home in approximately four weeks.

One unit is an adapter which plays through a home stereo phonograph system. The other is a complete playback with a self-contained amplifier. The purchaser supplies his own speakers. Suggested retail price

(Continued on page 12)

ITCC ANNIVERSARY SECTION

... see center fold



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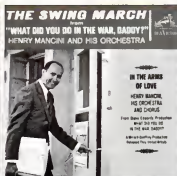
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MAPPING PLANS FOR the coming year are newly elected officers of the Nashville Chapter of the National Academy of Recording Arts & Sciences. From left: Juanita Jones, second executive vice-president; Jack Stapp, secretary; Bill Denny, president; Buddy Kline, treasurer; James Preston, first executive vice-president; and Harold Bradley, vice-president. New governors, not shown, include Ray Walker, Don Light, Jerry Kennedy, John Loudermilk, James E. Malloy, Hargus Robbins, Ray Stevens, Red O'Donnell, Tex Ritter, Owen Bradley, and Ed Arnold. Bill Hudson is executive director.

Waxings Ease Symphonies Strain — But It's Far From Sweet Music

ST. LOUIS—An upswing in classical recordings should only partially assist most American symphonies in their quest for greater financial security, John S. Edwards, president of the American Symphony Orchestra League, said in an exclusive interview. The League met here (15-18) for its national conference.

"There are too few symphony orchestras recording here," said Edwards, who manages the Pittsburgh Symphony. "Perhaps only two or three organizations, outside the 'Big Five' orchestras of New York, Philadelphia, Boston, Cleveland and Chicago, are cutting records with any regularity, Edwards added.

"But smaller market orchestras like Pittsburgh, which cuts four LPs annually for Command, have found recording contracts a plug factor in one

respect: the musicians manage the equivalent of about three or four weeks extra pay from the record dates. For orchestras with seasons running from 20 to 30 weeks in length, this additional income can be a big assist in holding onto good musicians."

Big 5 Makes Money
The "Big Five" orchestras are making money from their recording, Edwards estimated. But even these established groups face rigorous competition from European orchestras not faced with high recording costs, he said.

The record companies aren't willing to gamble a sizeable investment on less-known organizations," Edwards said. In its contract with Command, the Pittsburgh gets an advance from the record company to cover recording costs; royalties over the advance, if any, accrue to the orchestra. Therefore, symphonies like Pittsburgh's record permanent example of a particular performance. "We have managed a few sales of these records when we're on the road,

"Edwards said, "But they're not at a volume level."

Most of the smaller market orchestras shy away from cutting their own disks because of terms merchandising problems. "The retailing market is just chaotic, a veritable jungle," Edwards commented. The Louisville Orchestra, however, has had good success with its First Edition Records, recorded by Columbia Masterworks. But these recordings are chiefly assigned to spread the gospel of contemporary music, rather than being a direct vehicle for balancing the organization's books.

The increased number of classical LPs is helping to spread the gospel of symphonic music, Edwards agreed. But he questioned whether this could be translated into increased support for such organizations as his. "The majority of concertgoers in the large metropolitan areas probably aren't serious collectors of classical recordings. They'd much prefer to hear the concert in person, outside the metropolitan areas, however, it's a different story," he said.

Beatles' LP Makes Cap. Run for Cover

NEW YORK — Salesmen of the various Capitol Records Distributing Corp.'s branches throughout the nation are recuperating from a busy weekend—spent stripping the latest Beatles album, "The Beatles Yesterday and Today."

Some 750,000 albums which were pressed, packaged and shipped to the factory branches have been recalled for repackaging. Reasons for the recall is the cover art—which shows the Beatles in white smocks surrounded by what appears to be unnumbered baby dolls and butcher shop cuts of meat.

According to reliable reports, none of these albums have

reached dealer shelves, although some have been received by reviewers and rack jobbers. Capitol has a new cover printed, showing four nearly naked dressed Beatles inside and draped around a trunk.

Explanation
Alan W. Livingston, president of Capitol Records, explained the cover recall:

"The original cover in England was intended 'top and bottom' satire. However, a sampling of public opinion in the United States indicates that the cover design is subject to misinterpretation. For this reason, and to avoid any possible controversy, or undesired harm to the Beatles' image or reputation, Capitol has chosen to withdraw the LP and substitute a more generally acceptable design."

Meanwhile, Capitol is making a painstaking effort to recall the covers to make sure they are destroyed. Reviewers are requested to return the cover to Capitol, and dealers who have received streams are asked to hold them until a salesman calls.

90,000 in N. Y.
Some 90,000 albums were shipped to the New York branch alone, and the salesmen spent Saturday (11) and Sunday (12) stripping the albums before shipping them back to the Scranton, Pa., pressing plant for repackaging.

Capitol is going for a bundle on the deal. Figuring the album cover cost at 15 cents, 750,000

Supreme Co., John Pye In Deal

LOS ANGELES — Supreme Recordings of Glendale, Calif., will supply Pye Records of London with its religious product as the key English independent label enters the sacred field.

Supreme's president Paul Mickelson is in London concluding arrangements with Pye's chief, Louis Benjamin. Mickelson also will take the opportunity to record in London the Layman Singers, an American singing group and Ben and Beth Allen.

The affiliation with Pye is a significant growth step for Supreme, one of the most prominent Western religious labels, which has the distinction of recording albums regularly in England.

Mickelson is scheduled to leave London June 28 and fly to Cleveland, Tenn., where he will meet with officials of Pathway Press, which recently purchased two religious labels, Skylite and Sing Records. Supreme and the Pathway have a reciprocal distribution deal. Among the performers on these latter two labels are the Blue Ridge end Oak Ridge quartets, the LeFevres, and Speer Family, according to Supreme's Tom Lopez.

Privilege Adds
LOS ANGELES — Privilege Distributors has added London's imports line of albums: Telefunken, Argos, Societe Francaise Du Son, Editions De L'Oiseau-Lyre and Das Alte Werk as house accounts.



GEORGE R. MAREK, seated, vice-president and general manager of the RCA Victor Record Division, launches the new Colgems label with Don Kirshner, who'll be Colgems' creative director.

Mainstream Get 3 New Tracks

NEW YORK — Mainstream Records has acquired three new soundtracks — 20th Century-Fox's "The Blue Max"; the foreign movie, "The Shop on Main Street," and Columbia's "Walk, Don't Run." "The Blue Max" premieres in New York June 21; score is by Oscar-winning Jerry Goldsmith. Mainstream will tie in promotion with Fantasy Books, who'll have the pocketbook Quincy Jones did the score for the "Walk, Don't Run" film, which stars Cary Grant and Samantha Eggar. "The Shop on Main Street" won this year's Oscar as best foreign film.

RCA KO's Tradition — Bows Outside Label

NEW YORK — RCA Victor has tied in with Columbia Pictures and Screen Gems on the formation of a new record label known as Colgems. It's an unprecedented move on Victor's part. This marks the first time it has gone beyond its disk company structure to establish a new disk entity.

Coming into the Colgems deal will be Don Kirshner, head of the Columbia Pictures-Screen Gems Television Music Division. He will serve as creative director. The deal calls for Columbia-Screen Gems to create and develop the new product and for RCA Victor to manufacture and merchandise that product.

It's been reported that the Victor tie-up with Columbia-Screen Gems will kick off with a disk by a new group, the Monkees. The group will star

on a Screen Gems TV series which will premiere this fall. The disk's release is scheduled to precede the TV show's kickoff for the team market.

Kirshner indicated that he expects to draw from every area of music for the product to be released on the Colgems label. In addition to TV, he says he'll draw from the music of Broadway and motion pictures, as well as the contemporary sound for the teen market.

George R. Marek, vice-president and general manager of the RCA Victor Record Division, expects the Colgems label to broaden the market base for the Victor distributors in the U. S. and throughout the world, particularly in the teen areas. He also indicated that all of Victor's marketing and promotional facilities will back up all the Colgems releases.

DEPARTMENTS & FEATURES

| DEPARTMENTS | |
|----------------------------|-------------------|
| Radio-TV Programming | 21 |
| Classical Music | 46 |
| International News Report | 34 |
| Country Music | 48 |
| Talent | 55 |
| Rhythm & Blues | 33 |
| FEATURES | |
| College News | 22 |
| Vote Joe | 22 |
| CHARTS | |
| Top 40 Easy Listening | 18 |
| Top 100 | 26 |
| Top LPs | 42 |
| Breakout Singles | 44 |
| Best Selling Classical LPs | 47 |
| Adult Retailing | 56 |
| Classified Mart | 57 |
| Book Vending | 58 |
| Coin Machine News | 60 |
| Tape CARtridge Section | 12 |
| Hits of the World | 39 |
| Hot Country Singles | 30 |
| Hot Country Albums | 42 |
| Best Selling R&B Records | 33 |
| New Album Releases | 53 |
| Records Reviews | 16 |
| Album Reviews | 40 and Back Cover |

Bobbe Norris! Bobbe Norris! Bobbe Norris!



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—John S. Wilson, *New York Times*, June 10

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She's wowing them at The Persian Room of the Plaza right now . . . and set for a return engagement in December.

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Where Bobbe Norris is. Where the action is.
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Producer Venet Receives Plaque As Teacher in Watts Residence

LOS ANGELES—Pop music producer Nick Venet has won the George Washington Carver Memorial Institute's Award of Merit and Honorary Fellowship for three years of volunteer work with youngsters in the troubled Watts area.

Venet, 28, has been assisting South Los Angeles area youngsters in gaining information about the recording and music industries by visiting Watts churches and halls and conducting auditions, answering questions and inviting youngsters to his open disk sessions.

He was surprised when the plaque arrived last week from the 20-year-old Washington, D. C., educational organization, dedicated to advancing Negro achievements. The plaque given to Venet, a Caucasian, is for "His outstanding contribution in bringing to the public's attention the artistic value of Negro music, singers and musicians."

Previous winners have included the U.N.'s Ralph Bunche, President John F. Kennedy and entertainers Duke Ellington, Sammy Davis and Cab Calloway.

Aids Deprived Kids

Venet explained that the late Sam Cooke got him involved in providing information to the deprived area youngsters. "Sam used to get letters

and calls from kids, and if they were local, he'd give them a call. Sometimes we'd hop in his car and go to some areas I wasn't familiar with because I was new in town."

Venet explained that he has auditioned semi-professional groups that he has chatted with kids on the phone and had them to his Hollywood house to discuss possible music careers. Another industry figure, Rene Hall, is credited by Venet with being very active in offering free assistance to Watts-area teenagers.

Venet calls the free information an "unaccredited course" in the music business. "I'll listen to a group and tell them if they should turn professional, discuss the possibilities of their working as an arranger or writer or simply tell them how to approach a record company."

Formerly on the staff of Capitol Records for two years (Bob Dylan and the Beach Boys were two of his acts), Venet is now a successful free-lance actor and motion picture music consultant. He co-authored the music for the short "Skater Dater" which won the top American product category at the recent Cannes Film Festival. Venet says he's never sought any publicity for his free dealings in musical social work and is amazed that the Carver Institute heard about his activities.



DAVE CLARK, center, is flanked by Len Levy, right, Eric Ripston, vice-president and general manager, and Sol Rabinowitz, national sales manager, at a party in New York to herald the Dave Clark five's cross-country tour of the U. S.

Interstate Record Makes Settlement With Creditor

NEW YORK — A creditors committee, with J. George Jay of Columbia Records, voted to accept 12.5 cents of the dollar for the debts owed by Interstate Record Distributors and its subsidiaries. The subsidiaries are Garden State Record Distributors, Sunshine State Record Distributors and Florida Record Distributors.

The vote taken Tuesday (14), was not unanimous. Walter T. Little of the New York Credit Men's Adjustment Bureau explained that the decision must be approved by a majority of all creditors before it is binding.

In the Chapter XI proceeding, the Interstate report indicated book assets of \$172,373, estimated to have a much smaller realizable value, and liabilities of \$1,970,426, which included secured and priority claims of \$604,533.

Not included in the liability are possible claims for damages under leases, that could be as high as \$30,000. The report also indicates any irregularities in the conduct of the business.

Committee members include Harry O. Scheck, Capitol Records Distributing Corp.; Vince Cappucci, Alpha Distributors; Morris Levy, Roulette Records; Dave Rosen, D. Rosen, Inc.; Louis Field, Abbey Record Manufacturers; David Schichman, Variety Records Distributors; Howard Belock, Musicor Records; John M. Scallie, Brunswick Records; Al State New York; Sanford J. Ross, Mercury Records; A. G. Weiss, ABC-Paramount Records; Sheldon Vogel, Arista Records; Herman Gimmel, Audu Fidelity Records, and Judd Gayles, Band Records.

BOOK REVIEW

'Phonograph' a True Account Of Trade History in Making

NEW YORK—Roland Gelatt's "The Fabulous Phonograph"—tracing the progress of the phonograph and phonograph record from its beginnings achieved the status of a classic work shortly after its publication in the mid-1950's. This engaging book is now available in a new and revised edition, which includes a supplementary chapter on 1955-1960.

This decade, of course, was a crucial one in the record industry. In the merchandising and marketing phase of the industry a revolution occurred. Record clubs, rack jobbers, discount stores — all radically changed the economics of the industry. On the engineering and creative sides, too, tremendous advances occurred, cul-

minating in the stereo record. All these developments, as Gelatt notes, were significant in opening the mass market for recorded music.

One of the most interesting aspects of the modern record business, the author points out, is the rise of the king who has come up in his ranks—types such as Goddard Lieberson and George Marek, of Columbia and RCA Victor, respectively, who are truly creative and, at the same time, excellent businessmen.

The revised edition of "The Fabulous Phonograph" should be must reading for people in and out of the industry who are interested in the record and phonograph business. Nowhere has the whole story been told so well and so fully. P.A.

SENATE GETS PIANO, THANKS TO ASCAP

WASHINGTON—The American Society of Composers, Authors & Publishers gave the United States Senate a piano last week. ASCAP President Stanley Adams made the presentation at a luncheon hosted by Sen. B. Everett Jordan (D., N. C.). The piano was placed in the Senate's new Conference Room in the Capitol, to the strains of many an ASCAP show tune, including the latest prize winner, "Shadow of Your Smile." The ASCAP president was warmly praised by Senator Jordan for his accomplishments both musical and administrative. Senator Jordan, who is chairman of the Senate Committee on Rules and Administration, is in charge of all gifts to the Senate. Famous singers and pianists visiting as guests of the senators have in the past had to remain silent because of lack of a piano — a situation ASCAP just had to remedy.

Salute to Ritters An Industry Gala

LOS ANGELES—A social event to honor the 25th anniversary of Tex and Dorothy Ritter turned into a show business salute to the country artist last week.

Presentations of plaques, certificates and scrolls were tendered the Capitol artist by a score of organizations and artists. Entertainment

was provided by Carl Cotner's band offering selections which graphed Ritter's long career in show business.

The occasion also marked Ritter's move to Nashville and his 26 years with Capitol. Long-time friend Gene Autry called Ritter "a credit to the profession and a credit to what America stands for." Ken Nelson, one of his Capitol act men and secretary of the CMA, is presenting Ritter with a plaque from the organization, said it was impossible for the CMA to express its appreciation for what the singer had done for the trade group.

The program was taped by Armed Forces Radio for airing overseas as a special.

Acuff-Rose 'Rights' Deals

NASHVILLE — Acuff-Rose Publications has concluded deals giving them exclusive world rights outside the U. S. and Canada to two catalogs. The agreements provide Acuff-Rose with copyrights in the pop, r&b, gospel and spiritual catalogs.

The deals, with Lion and Don Music, a BMI-affiliated company owned by Don Robey, involve much of the material

released on Robey's Backbeat, Sureshot and Peacock labels. Backbeat and Sureshot are pop and r&b labels; Peacock is gospel. The catalogs include such songs as "Treat Her Right" and "Apple of My Eye," both songs of Roy H. Brown. Bobby Bland's "Good Time Charley."

Acuff-Rose also acquired similar rights to Stanton Music, an ASCAP firm. The company's catalog contains material written by Rod McKuen and Glenn Yarbrough.

All foreign exploitation on both the agreements is expected to be centered through Acuff-Rose's London-based British affiliate.

Beatles' LP

• Continued from page 3

would come to \$112,500. Add to that the cost of shipping the records back to the pressing plant, the labor involved in stripping the figure could reach \$200,000.

Locally, cuts from the album had been getting airplay on WMCA, and extensive radio promotion had been launched.

Pub Subsidiary Set-Up By Montfort Productions

NEW YORK—Alan Jay Lerner's Montfort Productions firm has set up a subsidiary company for music publishing, Montfort Music. Wally Schuster will be general manager of the new firm, and Irving Squires, currently general manager of Montfort Productions, will hold the same title for the music publishing operation.

Schuster, who came to Montfort Productions last year after a hitch as professional manager of Screen Gems Music, indicated that Montfort Music would set up a complete staff in the U. S. and in Europe in an attempt to sign composers

for exclusive rights to their material. He said, "An emphasis will be made within the new year to sign leading composers who are currently writing for the Broadway stage. We also intend to pursue European composers." French composer Charles Dumont has already been signed to an exclusive contract. Dumont's credits include the last 11 songs that Edith Piaf recorded and the Barbara Streisand recording entitled "L. Mur."

Foreign publishing companies throughout the world are now in the process of being formulated under the Montfort banner.

ABC Gets 'Home'

NEW YORK—ABC Records has acquired the master of "Come on Home," by Alice Deedrick on Dot Records. Don Costa Productions handled negotiations for the country music single.

Beatles' Disk Hot

HOLLYWOOD—"The Beatles' Paperback Writer" has shot past the 750,000 sales mark, reports Capitol, which is eyeing a 10th gold single for the Brits. The sales were attained after a week on the market.

MOTOWN ACTS FOR OVERSEAS

DETROIT — Motown Record Corp. is expanding its program of presenting its artists under the direction of Mrs. Esther Edwards, vice president in charge of the international department. Already scheduled is a tour of Japan in September by the Supremes. The group has also been invited to appear in Germany. Other tours abroad by Motown artists are expected to be announced soon.



*In the big **Frankie Laine** tradition,
a belting new ballad of our fighting men
in Viet Nam: **JOHNNY WILLOW***

b/w What Do You Know

5658 

Col.'s Davis Keys Plan to Createor

• Continued from page 1

elements as sales, advertising, market research and financial so that they don't operate in a vacuum.

Along the diversification lines, Davis feels that Columbia's distribution set-up is capable of expanding by taking on additional products that are related, in some way, to the record business, such as musical instruments, publications, and any new concepts that may be developed in this fast-moving technological age.

This is just part of the creative thinking that Davis will ask of his staffers. He admits that there should be new ideas and new programs that come a-cropper but the important thing, he insists, is that we keep coming up with new ideas for the necessary testing. "We've got to guard against complacency," he says, "and emphasize innovation." In Davis' view this covers such broad areas as new artists, new advertising and new marketing techniques. Columbia is now working on new uses for advertising which will be designed to give its artists and product maximum exposure. Also, other forms of advertising

usage and merchandising methods are now being studied.

Over the years, says Davis, Columbia has held a premium quality image and at the same time has been a dynamic and pioneering company, and we plan to continue along those lines. "In pursuing ways to expand our commercial horizons," Davis adds, "we will not sacrifice the cultural projects that the company has been associated with through the years, and we will continue to seek out the most appropriate forums for records to fill the cultural void."

Davis also hopes to gear his operation so that it keeps ahead of trends and stays on top of the musical world. He cites the company's efforts in the teenage field during the past year as an example of the company's feel for the so-called contemporary sound. With Bob Dylan as its spark plug, Columbia has bolstered its push into the teenage market with such acts as Paul Reubens and the Raiders, Simon and Garfunkel, the Byrds and the comparatively new group, the Cyrkle, which is clicking with its first record, "Red Rubber Ball."

Davis also points out that the label will continue the concen-

trated efforts in the "good music," Broadway, and country and western, classical and jazz fields that have brought the label to a top position in the industry.

In addition to the Columbia label, Davis, vice-president and general manager of Epic Records, has the Epic, Harmony, Date and Okeh record lines, the Columbia Legacy Collection, Columbia Special Products, and Masterwork Audio Products in his domain.

Davis hopes the Epic label will become the strongest independent company in the business and expects to give it any and all kinds of assistance it will need to achieve that end. The beginnings of Epic's new build-up program was noted last week with the signing of Donovon, the British singer, who is now to a roster that boasts such established strong sellers as the Dave Clark Five, Bobby Vinton and the Four Seasons. The opening of a Coast office for Epic, it, in Davis' view, another indication of the company's efforts to assure a first-rate status.

Even though sales of the Masterwork Audio Products' radios, phonographs, stereo system components and tape recorders, have been on a continual up-beat in the few years of its existence, all avenues of marketing are being looked into to make it a still more meaningful entity. An expansion of the Special Products division, which has grown fast with its Precedent and Incentive Sales and Audio Visual programs, is also in the offing.

As far as the tape CARtridge firm is concerned, Davis feels that it's much too early to forecast its potential and that many segments of the industry would be advised to be cautious in their approach rather than take actions on exaggerated predictions. He admits, however, that the initial reaction to tape cartridges has been good but would prefer to defer judgment to see what will happen when the novelty becomes a permanent reality. Columbia will be prepared, however, to stake out its claim in this field and will unveil its first 8-track tape cartridge releases at its Las Vegas sales convention on July 20. The date for Epic's entry into the field has not yet been set.

Davis' goal is to make Columbia a full-line record company that will be strong in every area and will maintain the quality and pioneering image built up under Lieberman's leadership. Under Davis' direction and Lieberman's supervision, the company will be continually testing, prodding and searching for new ways to expand the company and the industry.

Autostereo Gets 60-Day Grace Period on Its Debt

LOS ANGELES—Autostereo has been given a 60-day moratorium by a creditor's meeting to solve its financial problems. The three-year-old Van Nuys tape and CARtridge firm, which factors and cartridge duplicator showed liabilities of \$406,740.64 to creditors, as of April 30, 1966, stated.

Sixty creditors attending the meeting last week at the Credit Managers' Association, adopted a resolution granting the firm 60 days, with the option by an advisory committee to terminate it at any earlier period or extend it for an additional 30 days.

Autostereo's secretary - treasurer Joe Deau Champ said he had a request for a partial payment of some of the liabilities listed on the April 30 statement, adding there were several avenues open to the company to secure fi-

nancess to pay off its debts. Or was a sale to outside investor. Deau Champ indicated three companies had shown an interest in purchasing Autostereo with a selling price in the \$200,000-\$250,000 range.

One open avenue involved Dick Danielson, owner of two thirds of the company's stock. He may provide the required capital; Danielson is estimated to have already invested more than \$100,000 in the company. He said he was also interested in securing financing.

Deau Champ said he hoped to have a deal worked out within the 60 days. Also involved is Danielson's custom player manufacturing operation. Sonix Systems, Conch has continued to function. Autostereo had halted production for two months, and is now back on low-capacity schedule.

Copyright Angle of CATV Bill Snubbed

WASHINGTON—The House Commerce Committee steered clear of any copyright considerations when it replied on a CATV bill last week, giving FCC broad regulatory powers over community antenna system. At a press briefing, Commerce Committee chairman Harley O. Staggers (D, W. Va.) said the committee was leaving CATV copyright problems right where they are—in the federal courts.

The regulation on the controversial CATV services which pick up programs free from TV stations and retransmit them to subscribers for a monthly fee, is substantially as the FCC required it. The bill includes a ban on programming originating by CATV system except on a "limited" basis, with FCC permission, and at no extra cost to subscriber. Existing CATV systems are in effect "grandfathered" by a clause in the bill that warns FCC not to disrupt service to the public when applying its rules to community antennas that were in operation as of March 1, 1964.

The FCC had also asked Congress to rule specifically on whether CATV should be legally bound to contribute to pay-TV, but the bill makes no specific reference to pay-TV.

A recent New York Federal District Court decision making CATV legal for copyright infringement in the United Artists' suit against Fortnightly Corp. of West Virginia, is moving toward Appeals Court as much speed as the CATV people can muster. CATV interests have reportedly sent a letter to the House Copyrights Subcommittee urging fast action on copyright revision to save them from outright liability.

Recently, House Copyright's committee, the FCC law investigators here to check Husky's lawsuit. The closed-door hearings are designed to ascertain whether claims have been made by TV, Husky charges, and whether there is a case for future federal action. Husky's civil lawsuit which brought suit against the government's attention has been inactive during the past six months and has never produced a transcript of the taking of deposition.

Subcommittee's Acting Chairman Robert Kastenmeier (D, Wis., sent the House Copyrights Committee the proposed terms of the Copyright Revision bill which put some limits on CATV copy-

right. Some of the provisions of some fill-in CATV services there would be no need at all to clear copyright.

Puzzler Put Out By MGM-Verve

NEW YORK—MGM-Verve Records had 1,000 radio stations puzzled last week. It was a cardboard jigsaw puzzle—sent piece by piece over eight days by the cover of the new Verve Records album, "Freak Out!" featuring the Mothers of Invention.

The puzzle was part of a promotion campaign by Bud Hayes, national album promotion manager of the label. In addition, the two-LP set is being promoted by dealer displays featuring the cover with flashing red and black eyes and buttons supplied to distributors for distribution. The set sells for the price of one. A single, "How Could I Be Such a Fool," is being released from the album. Tom Wilson, record director, produced the sessions.

Infringement Suit Filed by Clamike

NEW YORK—Clamike Records here is suing James Brown, King Records and Dynatone Publishing Co. on alleged copyright infringement. The suit, filed last week in U. S. District Court here, involves the song, "It's a Man's Man's World."

According to the complaint, the plaintiff acquired rights for "It's a Man's Man's World" in September 1964, and that the defendants, the defendants infringed on this copyright by making a record entitled "It's a Man's Man's World."

The defendant seeks damages, royalties, an injunction and legal fees.

Atlantic Buys 'Man'

NEW YORK—Atlantic Records has bought the master of "How Do You Baby Sit a Man," with Ned Towns, which was produced by Tower of Power, released on the Atlantic label.

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FCC Payola Probe

• Continued from page 1

U. S. District Court House, 312 North Spring Street. The subpoenas were written and signed by Jay A. Kyle, recently named as the U. S. hearing examiner.

The arrival of the federal agents here marked the Commission's first involvement in closed-door hearings into Husky's charges that payola activities had been widespread in Southern California, three years prior to his filing suit. The FCC announced only last month that it would hold closed hearings in certain cities.

Since Husky filed his suit the FCC has been working

**1.
BOOTS**


**2.
HOW DOES THAT
GRAB YOU, DARLING?**

**NOW—A BIG
THIRD IN A ROW
FOR NANCY!**



"FRIDAY'S CHILD"

#0491

reprise 

EXECUTIVE TURNTABLE

Continued from page 4

In Los Angeles Mike Borchetta has replaced Rudy Butterfield as Philips, Smash and Fontana representative. Butterfield moves to RCA Victor and Borchetta comes from Victor. . . . From All-State Distributing comes Tony Val Rose

to replace Rick Blackburn as Philips, Smash and Fontana representative in Chicago. Blackburn joins Epic as regional man, working out of Cincinnati.

Del Roy named Western sales manager for Aura Sonic Corp. He will handle sales and promotion

for Aura Sonic 4 and 8-track CARtridges, operating from Los Angeles. Roy was formerly with Liberty Records. Gene Price named manager of the newly created radio-TV commercials department at Snuff Garrett Productions. Price was formerly a DJ on KFWB, Oakland. The company's previous radio commercial assignments have featured Gary Lewis and the Everly Brothers.

MBD Productions, owned by songwriters Robert and Richard Sherman and personal manager Mike Connor, have added two executives to their independent record producing company: Melinda Kiehl as production assistant, and Barney Fields, who'll be in charge of promotion.

Larry Bakke has resigned his post as promotion director of Soma Records, Minneapolis-based independent firm. He is planning to head his own organization and will be doing national and regional independent sales and promotion working out of Minneapolis. Previous to his assignment with Soma, Bakke was with Vee Jay Records for three years as Midwest and national sales promotion man.

Richard Sherman named Eastern sales manager for Warner Bros. Records effective June 27. He was formerly head of Mercury's recently formed tape CARtridge department. Sherman will work in New York City and handle WB, Reprise and Loma sales in 11 markets.

Dealers Spin With CARtridge

Continued from page 1

tridges only at certain locations. This reflects the newness of the industry, and the dealers' uncertainty of the market's direction or potential.

Of those dealers now stocking and selling tape cartridges some 44 per cent sell the play-back units, and more than 22 per cent intend to stock them. Some 20 per cent of the record outlets not stocking the cartridges said they definitely plan to carry them, while another 70 per cent are considering doing so.

Based only on those dealers now selling cartridges, approximately 60 per cent sell the 8-track type only; 36 per cent sell both 8 and 4-track, and 4.7 per cent stock the 4-track exclusively. Reports from California indicate that at certain locations the 4-track outsells the 8-track 2 to 1. Usually, however, these locations have been in the cartridge market now for more than two years.

Familiarity seems to breed business. Some 78 per cent of the dealers indicated an awareness and knowledge of the new industry; 7 per cent were vaguely acquainted with it. Of those who answered "yes" to the

familiarity question, almost per cent now stock and sell cartridges.

Salesmen, distributors suppliers constitute the large source of information. To make up some 30 per cent of total. Twenty-seven per cent of the record stores named Billboard as their chief informational guide, and about 17 per cent cited RCA Victor, its salesmen and distributors. The combined percentage of all other sources totaled 26.

The Survey Service will continue this tape cartridge study for Billboard's Record Market Research division. New questionnaires are now in the field. The survey is being expanded to cover dealer handling of stereo tape cartridge units at the home.



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A black and white photograph of Jeannie Seely singing into a vintage microphone. She is wearing a light-colored, button-down shirt and has short, wavy hair. The microphone is a large, cylindrical, silver-colored model, likely a Shure 55, mounted on a stand. The background is dark and out of focus, with a framed picture visible on the left side of the image.

**No. 2 C&W
No. 85 Pop
...and still climbing**

Don't Touch Me
Jeannie Seely

**The Seely Style is another reason why
Monument is artistry.**

TAPE CARTRIDGE

Music Pet's New Pet: Miniplayer

LOS ANGELES — A miniature 4-track tape CARtridge player, capable of fitting into a car's glove compartment, is being offered by Music Pet of California, exclusive U. S. importer-distributor of Universal Japanese equipment.

The miniplayer will retail for \$89.50 less speakers. The unit measures 4½ inches wide by 5½ inches long and has a chrome body. "We are shipping the unit on Monday (13)," stated Music Pet's president Murray Epstein, "former sewing machine executive, who formed the six-month-old com-

pany with Jerry Moss, a former radio-TV-electronics repairman.

The company's first cartridge player is a 4-tracker retailing for \$79.50, with speakers \$10 additional. A compatible 4 and 8-track player will be available for U. S. sale within 45 days. Epstein also revealed he would be importing two home units, a console player with AM-FM radio and a player with AM-FM multiplex. Prices on these two models will be set within the month.

From 1st Product
The firm's unusual name for a cartridge equipment house is

derived from the first product Epstein sold: a radio housed in a toy animal.

Music Pet is selling its Universal line to such auto outlets as Lucky Auto and Western Auto in addition to independently owned accessory stores. The White Front discount chain also handles the product.

Music Pet's two major areas are California and Texas, according to Epstein, who for 20 years owned Seawall Distribut-

(Continued on page 14)

Muntz Policy On Engineers

VAN NUYS, Calif. — Engineers with an "open mind" about duplicating tape in a CARtridge are hard to find, says Sy Fralick, assistant to Earl Muntz at Muntz Stereo-Pak.

"There is a problem in finding engineers for in-cartridge for duplication that have a free mind. We're doing it differently than the way a lot of people feel it should be done, which is reel-to-reel. Our past success, however, shows that it can be done."

"For our form of duplication, you must go right into the cartridge. Why play with pre-recorded tape and then load it into a cartridge? Why not load

(Continued on page 14)

Talon Puts Home Units to the Test

• Continued from page 1

are \$79.95 and \$124.95, respectively.

General manager Warren Knotts declined to disclose the location of the test markets. He did say, however, that Talon is moving ahead with pilot production rather cautiously, although Warren says he expects the rest market to show it's a "big thing." The product is still being tested in the lab, against phonograph audio quality. Warren said the units may be displayed at the Chicago Music Show.

Talon's distribution set-up remains unsettled. Warren said the unit will probably be handled by large distributors. Two of its own distribution systems, used by Talon Zipper Co., the main division, are under consideration. Talon distributes its zippers directly through 40,000 retail stores and through regional offices which sell to manufacturers.

Warren first became interested in the cartridge system last summer when he saw Bill Lear demonstrate it at Wichita, Kan.

MARTEL'S SJB INTO 8-TRACK

NEW YORK — SJB, the automotive division of Martel Electronics, has entered the 8-track tape CARtridge field with a playback unit. The machine, known as the ST 808, plugs into the cigarette lighter receptacle of any car, boat or plane. The unit is set for display at the Chicago Music show in July. Distribution will be handled by Martel, which manufactures the Uher line of tape recorders.

ELECTROLA DEAL GIVING PHILIPS LEAD IN BONN

COLOGNE — Competition in the German CARtridge race has sharpened with the announcement by Philips that it has reached agreement with Electrola for the use of its repertory in the Philips cartridge player.

EMI's add-on to the Philips' cartridge player program through Electrola, its German subsidiary, puts Philips at the front of the race in Germany. Philips now has agreements with Philips Ton, its record affiliate; Deutsche Grammophon and Grammophon's pop arm Poly-

Gram, Monome, and EMI-Electrola. The Philips' cartridge player system has also been adopted by Loewe-Opta, Bratz, Schaub-Lorenz, Bosch, and Brown Boveri. Rivals to the Philips system are Grundig's DC International system and Saba's Sabamobil. Grundig developed its system in partnership with Telefunken. Blaupunkt also produces DC International cartridge players.

Telefunken's record subsidiary, Teldec, provides the music repertory for the DC International players. Saba's Sabamobil is supplied with cartridges from the music repertory of Ariola-Eurodisc and Saba's record subsidiary, Saba-Musik.

Philips and Grundig-Telefunken have designed their players for both home and auto travel use. Both systems permit recording as well as cartridge playback. Saba's Sabamobil, by contrast, was designed solely for cartridge playback. It was the first auto cartridge player on the German market.



AUTOMATIC RADIO III's new 8-track CARtridge playback, TapeDek III. The four-speaker unit is equipped with a theft-proof locking device.

Automatic Radio Adds 8-Track CARtridge Unit

MELROSE, Mass. — Automatic Radio Mfg. Co., has added an 8-track stereo tape CARtridge player. The company, which also markets ITCC tapes through its own distributors, previously manufactured only the 4-track type units.

The playback machine, known as TapeDek III, operates from a 12-volt negative ground system in a car, boat or plane. An optional 110-volt a.c. power pack converts the unit for home use.

One feature of the TapeDek III is its lock-and-key theft-proof mounting bracket. By turning a key, the unit may be removed from its mounting for use elsewhere.

TapeDek III is equipped with a control to provide front-to-rear speaker balance. In combination with its left-to-right stereo channel selectivity, the control allows the listener to isolate any one or all of the four speakers for the desired degree of loudness and tonal quality.

The playback's frequency response is claimed to range from 50 to 15,000 cycles per second, with wow and flutter less than 0.3 percent. The TapeDek III kit includes the tape player, four instant-mount speakers and chrome grill covers, wiring harness, locking bracket, all mounting hardware and instructions.

Novak Helms Set-Up as Col. Gears for 1st Release

NEW YORK — In line with the first release of Columbia's 8-track tape CARtridges for automobile and home use which will be announced at the label's national sales convention to be held in Las Vegas on July 20, George Novak has been set to head Columbia's newly expanded tape products operation. In addition to his work with tape cartridges, Novak, who will report to Joseph Lyons, vice-president and general manager of Columbia Record Sales, will have broadened responsibilities embracing the marketing

of all tape products, both cartridge and reel-to-reel and supporting tape accessories. Novak will work in close association with Columbia Records field sales organization in the merchandising, promotion and advertising of all Columbia tape products and accessories. Novak will also recommend sales and promotion programs and marketing and distribution policies. He will keep apprised of technical advancements and developments in the industry constantly surveying the marketplace.

JUNE 25, 1966, BILLBOARD



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| 3 WHIPPED CREAM | Herb Alpert's Tijuana Brass | A&M | 66-141 |
| 4 DR. ZHIVAGO | Soundtrack | MGM | 46-135 |
| 13 SOUL AND INSPIRATION | Righteous Bros. | Verve | 21-298 |
| 14 WONDERFULNESS | Bill Cosby | W-B | 72-131 |
| 20 THE YOUNG RASCALS | Young Rascals | Atlantic | 21-339 |
| 21 CRYING TIME | Ray Charles | ABC/Per | 10-379 |
| 23 THE SINGING NUN | Soundtrack | MGM | 46-140 |
| 24 BOOTS | Nancy Sinatra | Reprise | 10-366 |
| 27 SOUTH OF THE BORDER | Herb Alpert's Tijuana Brass | A&M | 66-134 |
| 28 THE LONELY BULL | Herb Alpert's Tijuana Brass | A&M | 66-132 |
| 30 GOT MY MOJO WORKING | Jimmy Smith | Verve | 26-252 |
| 34 MOONLIGHT SINATRA | Frank Sinatra | Reprise | 10-369 |
| 36 THE WONDERFUL WORLD OF SONNY & CHER | Sonny & Cher | Alco | 21-299 |
| 37 SEPTEMBER OF MY YEARS | Frank Sinatra | Reprise | 10-287 |
| 40 TIJUANA BRASS | Herb Alpert's Tijuana Brass | A&M | 66-135 |
| 43 WHY IS THERE AIR? | Bill Cosby | W-B | 72-120 |
| 45 SOMEWHERE THERE'S A SOMEONE | Oden Martin | Reprise | 10-376 |
| 46 A MAN AND HIS MUSIC | Frank Sinatra | Reprise | Q8 4 |
| 48 BILL COSBY IS A VERY FUNNY FELLOW, RIGHT? | Bill Cosby | W-B | 72-110 |
| 54 TRINI | Trini Lopez | Reprise | 10-381 |
| 56 THE SOUL ALBUM | Otis Redding | Volt | 21-331 |
| 60 THAT WAS THE YEAR THAT WAS | Tom Lehrer | Reprise | 72-122 |
| 64 I STARTED OUT AS A CHILD | Bill Cosby | W-B | 72-116 |
| 70 STRANGERS IN THE NIGHT | Frank Sinatra | Reprise | 10-427 |
| 79 HOW DOES THAT GRAB YOU? | Nancy Sinatra | Reprise | 10-418 |
| 85 THE BLUES PROJECT LIVE AT THE CAPE AU GO GO | Blues Project | Verve Follows | 21-355 |
| 89 WHEN A MAN LOVES A WOMAN | Percy Sledge | Atlantic | 21-122 |
| 95 THE KINK CONTROVERSY | Kinks | Reprise | 21-273 |
| 104 HOUSTON | Oden Martin | Reprise | 10-340 |
| 106 MY LOVE | Patricia Clark | W-B | 10-371 |
| 108 SEE WHAT TOMORROW BRINGS | Peter, Paul & Mary | W-B | 56-169 |
| 120 OTIS BLUE/OTIS REDDING SINGS SOUL | Otis Redding | Volt | 21-115 |
| 123 THE LOVE YOU SAVE | Joe Tex | Atlantic | 21-338 |
| 141 SOLID GOLD SOUL | Various Artists | Atlantic | 21-284 |
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Pioneer Gives Licenses to 8

TOKYO — Nozomu Matsumoto, president of Pioneer Electronics, revealed that eight Japanese equipment manufacturers are now licensed by Pioneer to manufacture Fidelity-pac-type machines in Japan. In an exclusive interview, Matsumoto said his company's patent on the pinch roller, issued in Japan only, is similar to the TelePro patent in the United States.

Pioneer's policy is to license only reputable Japanese companies. Several firms are presently working on a compatible 4 and 8-track playback machine, with the unit designed to accept either type cartridge in a single slot.

Pioneer cartridge playback equipment manufactured by Pioneer is sold in the U. S. by Craig-Panorama under the name "Cra-Pioneer." The company is currently developing a compatible, all a.c. home unit which will be available soon.

Matsumoto is chairman of the Japanese Auto Stereo Council and is a member of the Japanese Chapter of the American Audio Engineering Society (AES).

CARtridge Label Bows

LOS ANGELES — Freeway Records, a new label, is experimenting with releasing product first in tape CARtridge form before packaging the music in albums. Freeway is initially being groomed as a West Coast "cool" jazz label, explained president Norm Goodwin. First act on the roster is the Freeway Quartet, whose first endeavors have been accepted by Auto-Stereo.

Freeway will provide Auto-Stereo with one cartridge a month, said Goodwin, acknowledging this was an unorthodox method for a fledgling firm to operate. Albums would follow, Goodwin indicated.

The quartet's first cartridges are titled "Wheels, Cars and Chicks" and "The Wind." The group has been appearing in concert at several regional junior colleges. Its first single product is "Shadow of Your Smile." Members of the group include Hank DeMano, Irv Craig, Jack Lynde and Joe Richardson. The label is artist and distributor hunting.

Pet's New Pet

• Continued from page 12

tors, the largest distributor of imported sewing machines in the 11 Western States.

The cartridge player importer has eight representatives around the country and is beginning a drive for national awareness for the entire Universal line.

Machines are shipped from Japan to Music Pet's 1315 South Los Angeles Street warehouse. Orders are mailed directly to accounts.

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FUTURE
with a
promise

Soundex to Introduce A Home Recorder-Player

BROCKTON, Mass.—An 8-track tape CARtridge recorder-player, claimed to be the first primarily designed for home use, will be introduced by the Soundex Radio Corp. at the NAIMM Show in Chicago. Soundex also will produce blank 8-track cartridges. A microphone will be optional equipment. The player-recorder both records and plays back program material on the Lear 8-track cartridge.

William B. Sandler, president of Soundex, said the firm also will introduce several other related products this year, including cartridge recorder-players with FM Multiplex.

The present Soundex line includes the Stereo 8 CARtridge player with 24-watt amplifier and four speakers at a suggested list of \$139.95, and the Soundex home player unit which plugs into existing amplifiers and speakers at a suggested \$79.95 list. Sandler said the new recorder-players should be ready for fall delivery.

Soundex has arranged for its more-than-1,000 warranty stations in the 50 States to install and service the car units. The firm claims a 10-minute instal-

lation time. Sample units of the Stereo 8 and home players should be available to dealers by the end of June.

Muntz Policy

• Continued from page 12

virgin tape into a cartridge and duplicate it at high speed?"

If there is this minor controversy within the cartridge industry over the best method of duplication, and Muntz uses an unorthodox method, how does the company get liberal-minded engineers? One engineer who sees the process work will expose the concept to others, Fralick replies. Many of the firm's engineers were formerly in quality control or had experience with tape recorders or amplifiers.

Muntz has nine staff engineers. The turnover is small, Fralick points out, because they enjoy the excitement of being in on the groundfloor of a new industry. The key to hiring technical people, in Fralick's opinion, is to simply find people without any preconceived notions about cartridge duplication.

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Model 307-T

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Only 180 best-selling days left till Christmas. Stock up now!
*Published by E. H. Morris



SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 154—Last Week, 112

*This record is predicted to reach the TOP 40 EASY LISTENING Chart.

POP SPOTLIGHTS

COUNTRY SPOTLIGHTS

TOP 20

Spotlights—Predicted to reach the top 20 of the Hot 100 Chart

TOP 10

Spotlights—Predicted to reach the top 10 of the HOT COUNTRY SINGLES Chart

THE MAMA'S & PAPA'S—I SAW HER AGAIN (Prod. by Lou Adler) (Writers: Phillips-Doherty) (Trousdale, BMI)—Hot follow-up to their "Monday, Monday" smash is this lyric rhythm rocker, sure to hit the chart with impact. Flip: "Everytime I Could" (Trousdale, BMI). Dunhill 4031

BOB DYLAN—I WANT YOU (Prod. by Bob Johnston) (Writer: Dylan) (Dwarf, ASCAP)—Unique, easy-go lyric ballad with solid dance beat backing should quickly replace his hit, "Rainy Day Women Nos. 12 and 35." Flip: "Just Like Tom Thumb's Blues" (Witmark, ASCAP). Columbia 43683

HERB ALPERT & THE TIJUANA BRASS—THE WORK SONG (Writers: Adderley-Brown) (Upm, BMI)—Another smash hit single for the group in this up-tempo, trumpet treatment of the catchy tune penned by Nat Adderley and Oscar Brown Jr. Flip: Information not available. A&M 805

MINNIE PEARL—WHAT IS AN AMERICAN (Prod. by Tommy Hill-Starday Prod.) (Writer: York) (Tare-he, BMI)—Miss Pearl has a hot follow-up to her "Giddyup Go" answer song in this recitation based on the character of Americans. Could be No. 1 country hit. Flip: "Live Some While You're Here" (Starday, BMI). Starday 764

FERLIN HUSKY—I HEAR LITTLE ROCK CALLING (Prod. by Marvin Hughes) (Writer: Frazier) (Acedalm, BMI)—Top-of-the-country-chart potential in this bouncy ballad penned by Dallas Frazier. Exceptional Husky vocal. Flip: "Stand Beside Me" (Glaser, BMI). Capitol 5679

TOP 60

Spotlights—Predicted to reach the top 60 of the HOT 100 Chart

MARION WORTH—OVERTIME (Prod. by Law and Jones) (Writer: Lewis) (Moss-Rose, BMI)—Love weeper penned by Hugh X. Lewis gets a warm, heart-rending performance by Miss Worth for a strong chart contender. Flip: "Don't Count on Tomorrow" (Tree, BMI). Columbia 43686

ELVIS PRESLEY—LOVE LETTERS (Writers: Heyman-Young) (Famous, ASCAP)—COME WHAT MAY (Writer: Tablespoon) (Tiger, BMI)—Presley revives the beautiful standard, with Kitty Lester's hit arrangement, backed with an up-tempo lyric ballad. RCA Victor 8870

DIONNE WARWICK—TRAINS AND BOATS AND PLANES (Prod. by Bacharach-David) (U. S. Songs, ASCAP)—The song stylist offers a strong revival of the Billy J. Kramer hit which is culled from her latest LP. Flip: "Don't Go Breaking My Heart"

BOBBY STAFF—CHICKEN FEED (Prod. by Chet Atkins) (Writer: Bulla) (Harbor, SESAC)—Humorous novelty number has strong potential in both country and pop markets. Flip: "I Didn't Cry Today" (Crestmoor, BMI). RCA Victor 8833

BOBBY FULLER FOUR—THE MAGIC TOUCH (Writer: Dan Daryl) (Chardon, BMI)—The four-rouser should prove the third straight hit for the swingin' group. Aimed right at the teen market. Flip: "My True Love" (Moravia, BMI). Mustang 3018

DION—TWO TON FEATHER (Prod. by Robert Mersey) (Writer: DiMucci) (Blackwood, BMI)—The young vocalist has his most notable entry to date in this off-beat, rockin' rhythm number. Flip: "So Much Younger" (Blackwood, BMI). Columbia 43692

CHART

Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

CONNIE FRANCIS—A LETTER FROM A SOLDIER (Prod. by Tom Wilson) (Writers: Allen-Merrell) (Wanessa, Brookings, BMI)—Slow-building, dramatic lyric ballad is given a warm, emotional reading by Miss Francis for a chart-topping entry. Flip: "Somewhere My Love" (Robbins, ASCAP). MGM 13545

GLADYS KNIGHT & THE PIPS—JUST WALK IN MY SHOES (Prod. by Fugate-Bristol) (Writers: Master-Miller) (Detroit Jobete, BMI)—Gladys and the group debut on the Soul label with an exciting, pulsating Detroit production. Flip: "Stepping Closer to Your Heart" (Jobete, BMI). Soul 35923

LEGGY KINGTON—Down the Drain (Steady-Way, BMI). STARBAY 762
ALICE KONG—Come On Down (Steady-Way, BMI). PETER 1464
PACAT PAXTON—The Day After Forever (Weber, BMI). PAULA 244
ROBERT LEE—Fadedness River (Simmonds-Cedarlane-Jenks, BMI). PLATTER 1061

CHAD & JEREMY—MIDNIGHT SHORES (Prod. by Larry Marks) (Writer: Guerico) (Chad & Jeremy, Noma, BMI)—Pretty ballad is an easy-go rocker with top duet vocal and exceptional instrumental backing. Flip: "Last Night" (Chad & Jeremy, Noma, BMI). Columbia 43682 (Jac-Blue Seas, ASCAP). Scepter 12153

PEBBLES & BAMB BAMB—DADDY (Writer: Mark Chardon) (Hanna-Barbera, Crazy Cajun, BMI)—The Flintstone kids give a cute performance of this cleverly written novelty. Airplay should generate exceptional chart action. Flip: "The World Is Full of Joes" (Hanna-Barbera, Anihambar, BMI). HBR 484

R&B SPOTLIGHTS

TOP 10

Spotlights—Predicted to reach the TOP SELLING RHYTHM & BLUES SINGLES Chart

BOBBY MARTIN—OH, LONESOME ME (Prod. by Henry Jerome) (Writer: Don Gibson) (Acuff-Rose, BMI)—Miss Martin's "live" dance-beat revival of the Don Gibson country oldie is a top-of-the-chart contender. Flip: "It's a Sin to Tell a Lie" (Acuff-Rose, BMI). Coral 62488

CALIFORNIA SUNS—MASKED GRANDMA (Prod. by Marshall Leib) (Writers: Connors-Christian) (Metric-Masked Grandma, BMI)—Well-done spin-off on Jan & Dean's "Little Old Lady From Pasadena" features kazoo breaks and bouncy summertime beat. Flip: "Little Bit of Heaven" (Metric-Sharbor, BMI). Imperial 66179

NO R&B

SPOTLIGHTS

THIS WEEK

CHART

Spotlights—Predicted to reach the R&B SINGLES Chart

LITTLE RICHARD—POOR DOG (WHO CAN'T WAG HIS OWN TAIL) (Prod. by Larry Williams) (Writers: Williams-Watson)—Wailin' vocal on a solid dance tune with top instrumental backing will quickly put the vocalist back on top of the charts. Flip: "Well" (Kags, BMI). Okeh 7251

THE HAPPENINGS—SEE YOU IN SEPTEMBER (Prod. by Bright Tunes Prod.) (Writers: Wayne-Edwards) (Vibar, ASCAP)—Excellent group vocal blend on this revival of the Tempos' hit should repeat in the charts as a vacation time smash. Flip: "He Thinks He's a Hero" (Bright Tunes, BMI). B. T. Puppy 520

JAMES BROWN—You Got to Be a Gid (You & Me, BMI). KING 6000
DONALD HEIGHT—Take all the Grogginess (Viva, BMI). SHOUT 200
CAROLYN DAVE—A Woman Needs Her Man (Brookville, BMI). LIBERTY 50663
FRANK GORSHIN—The Riddle (Temps, ASCAP). LAM 86
JIMMY BOFFIN—Whim Whims of the Brokenhearted (Liberty, BMI). SOUL 3067

MARY WELLS—SUCH A SWEET THING (Prod. by Carl Davis) (Writer: Strong) (Jayenne-Shakewell, BMI)—Miss Wells' "live" dance-beat revival of the Mary Wells' previous outing, "Dear Lover." Flip: "Keep Me in Suspense" (Jayenne-Shakewell, BMI). A&O 6423

THE STAINED GLASS—IF I NEEDED SOMEONE (Prod. by Danny Davis) (Writer: George Harrison) (Odeon, BMI)—Impressive debut for the group with an exciting off-beat ballad penned by the Beatles' George Harrison. Flip: "How Do You Expect Me" (Jackson Square, BMI). RCA Victor 8889

JIMMY BROWN—You Got to Be a Gid (You & Me, BMI). KING 6000
DONALD HEIGHT—Take all the Grogginess (Viva, BMI). SHOUT 200
CAROLYN DAVE—A Woman Needs Her Man (Brookville, BMI). LIBERTY 50663
FRANK GORSHIN—The Riddle (Temps, ASCAP). LAM 86
JIMMY BOFFIN—Whim Whims of the Brokenhearted (Liberty, BMI). SOUL 3067

JACKIE LEE—WOULD YOU BELIEVE (Prod. by Fred Smith) (Writers: Smith-Reif) (Keyman-Mirwood, BMI)—Good teen dance-beat tune and current popular phrases are the right ingredients for a commercial smash. Flip: "You're Everything" (Keyman-Mirwood, BMI). Mitwood 5519

THE SHINDOGS—WHO DO YOU THINK YOU ARE (Prod. by Leon Russell) (Writers: Bramlett-Cooper) (Criterion, ASCAP)—Group from TV's "Shindogs" shows up on the new label with a teen lyric rocker that could go all the way. Flip: "Yes, I'm Going Home" (Viva, BMI). Viva 601

THE GREENWOOD SHINDOGS—Year Does the Walls (Follows, BMI). SOUL 3067
THE FOLKSTONES—Newspaper Word (Macon, BMI). ADDITION 77881
THE SECOND CITY SOUN—Love's Funny (Sons, BMI). LONDON 1004
THE THIRTEENTH FLOOR ELEVATOR—You're Gonna Miss Me (Acquire, BMI). INTERNATIONAL ARTISTS 107

THE COWSILLS—MOST OF ALL (Prod. by Shelby Singleton) (Writers: Geld-Lidell) (Geld-Lidell, ASCAP)—Four young brothers (aged 10, 11, 16 and 18) have the professional sound and instrumental ability to be the next big pop group. Summertime tune is in the vein of the Gary Lewis hits. Flip: "Siamese Cat" (Gibran, ASCAP). Philips 40382

THE RAZOR'S EDGE—LET'S CALL IT A DAY (Prod. by Bob Vorey) (Writers: Levine Sheppard) (Sea Lark, BMI)—New rock group has a top summer sound in the vein of the Four Seasons. Sleeper of the week! Flip: "April" (Sea Lark, BMI). POW 101

LITTLE CRABBLE & THE LITTLEWINDS—I'm Available (New Ideas, Chardon, BMI). BECA 511
THE DIABLO COUSIN—She Ain't Lovin' Me (Real, BMI). DATE 1214
BICE, BOBIN & HUN—The Sound of Blackness (BVI, VOP 3285)
SHIRLEY ARCADE—Flowers Never Bend With the Rainfall (Electric, BMI). WARREN 806, 857

CHART

Spotlights—Predicted to reach the HOT 100 Chart

BOBBY BAILEY—Big Spaz (Nehls, ASCAP). COLUMBIA 43697
BOBBY BAILEY—Big Spaz (Nehls, ASCAP). COLUMBIA 43697
BOBBY BAILEY—Big Spaz (Nehls, ASCAP). COLUMBIA 43697
BOBBY BAILEY—Big Spaz (Nehls, ASCAP). COLUMBIA 43697

THE MOOT BLUE—This Is My House (Not Nobody Call) (Ever, BMI). EVER 100
BOOTS RANDOLPH—Teddy's Love (Lowery, BMI). MARGUMENT 930
KITTY MADISON—Life Goes On (Lee Felix, ASCAP). MGA 1332

THE INTERNATIONAL SHINDOGS—The President Are Coming (The President Are Coming) (United Artists, ASCAP). ASAP 231
NAD SEEDS—One of the Best (Real, BMI). COLUMBIA 43670
SPAT—The Best of the Best (Horn, BMI). SOUL 3067
THE YOUNG MEN—You Got to Be a Gid (You & Me, BMI). KING 6000
BRANDYTHINE SHINDOGS—She Ain't Lovin' Me (Real, BMI). DATE 1214
BUTLEY BICE & HUN—The Sound of Blackness (BVI, VOP 3285)
THE SHINDOGS—Who Do You Think You Are (Real, BMI). DATE 1214

THE SHINDOGS—WHO DO YOU THINK YOU ARE (Prod. by Leon Russell) (Writers: Bramlett-Cooper) (Criterion, ASCAP)—Group from TV's "Shindogs" shows up on the new label with a teen lyric rocker that could go all the way. Flip: "Yes, I'm Going Home" (Viva, BMI). Viva 601

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SINGLED OUT TO BE A HIT



Brenda Lee

SINGS

"AIN'T GONNA
CRY NO MORE"



31970

| ARTIST(S), Label | SCHOOL (Correspondent) | DATE | ATTEND- ANCE | REVIEW | DEALER | REACTION |
|------------------|------------------------|------|-----------------|--------|--------|----------|
|------------------|------------------------|------|-----------------|--------|--------|----------|

| ARTIST(S), Label | SCROOL (Correspondent) | DATE | ATTENDANCE | REVIEW | DEALER REACTION |
|---|--|----------|---------------|--|--|
| FREDDY CANNON (Alpha Productions) | Murray Stettin, Ex. (O. Ellis Heaster) | May 31 | 1,000 | Real good show: his hits went over very well. | Chuck Simon at Chuck's in stock. |
| JAMES BROWN King | Nashua Lucas, Rob. (Lynne Marlar) | May 10 | 1,319 | "It's a Man's Man's Man's World" was big hit of the night. | Over Mount at International Super Store—sales picked up. He's a steady seller, but, after Satchers at J. C. Penney's no sales. |
| BARBARIANS Laurie (Johnny's Famous Agency) | Nichols Dudley, Mass. (Mark Schacter) | May 14 | Not reported | Didn't play what they were noted for: some songs were dull, others poorly. | Wabster Music Mart—no sales of their single. Regent TV—none in stock. |
| BROTHERS FOUR Columbia (Columbia Entertainment Agency) | State New Paltz, N. Y. (Spencer Trade) | May 15 | 2,400 | "House of the Rising Sun" and "The Streets" and wide range of material held attention throughout show. | Gerald Kilgallen at College Bookers—special promotion brought moderate sales on their LP's. |
| OSCAR WARRICK Signare DICKENS & IMPERIALS Vocal JERRY BROTHERS Tone (College Entertainment Agency) | State New Paltz, N. Y. (Spencer Trade) | May 13 | 3,800 | Isley Brothers' "Shout" finale brought audience on stage to dance. Warrick's "Scorchers" and "Walk on By" went over best. Anthony & Imperials presented well-balanced act. | Gerald Kilgallen at College Bookers had special promotion on albums of the artists, but Warrick was only appreciable seller. |
| LETTERMAN Capital (Wm. March through United Assoc. in Syracuse) | Carlisle State Carlisle, N. Y. (Jackson Smith) | April 30 | 2,300 \$60 | Fantastic show, with audience participation. Result: Standing ovation. | WEST ran promotion to boost concert. McNeill Music—sales remained steady. |
| DAVE BRUBECK Mercury (Alpha Bookings) | Wm. Penn Columbia, Pa. (Phil McDowell) | May 7 | 750 | "Take Five" and "Anything Goes" were big tunes of night. | Layton's Music Center—no sales. |
| KINGSTON TIO Ozco | Villanova Villanova, Pa. (Fred Landau) | April 22 | 4,100 \$90 | Good show. | C. N. Davis—no increase. Sam Baily at Mac's Discount Records—no increase. |
| DUCK CLARK PACKAGE Edelstein Artists PLAYBOYS SULLY JOE DOTOL PAUL REVERE & THE FUGES KNUCKBROCKERS Challenge STEVE ALAIMO Add (Dick Clark Prod.) | Western Kentucky Rena, Tenn. (Esterson Jean) | May 6 | 6,500 | Revera was extremely popular with high school segment of audience. | Anna Frederick at Central Music had a noticeable increase and sales for Revere & Gentles, which had to be returned due to heavy sale. |
| ADOLPH JAZZ QUARTET Modern LEON 918 | Illinois State Normal, Ill. (John Farrell) | May 8 | 3,000 | Every song of both performers was appreciated. Bob's "Ticky Ticky" went over great. | Elsaine Rosenberg at Al Fitzpatrick Music—none in stock, but received two requests for the quartet's LP's. Libby Lane at City Lane's—no reaction. |
| MICHELLE TIO Mercury (University Prod.) | Stevens Tech Belmont, N. J. (Bob Caradonna) | April 29 | 513 | "Mr. Tambourine Man" and "Lynce Bird" were hits of the night. Act was varied enough to retain complete interest. | Don Mills at Campus Music Stores—no reaction. |
| FERRATE & TEICHER Add (Art Squares of Southwest Concerts) | Bayler Baylor, Tex. (Bob Gilbreath) | May 6 | 3,350 \$60 | "Easter" big song of night, but they balanced their show with classical music, Broadway tunes and their own arrangements. | Mrs. G. Reed at Bayler Bookers—sold three of their "Big Fabulous Piano Favorites" LP's. David Taitner at the Music Barn—this duo has been steady seller. Almost a complete sell. |
| WILLIAM WARFIELD Edelstein (Columbia Artists Management) | Kent State Kent, Ohio (Oswald Sieker) | April 21 | 800 | Overlaid selection of classical songs, plus Negro spirituals—sensitive interpretations. | Phyllis Berry at Mac's Mart of Kent—nothing in stock. Gary Bustin of Record World—nothing in stock. |
| LOUIS ARMSTRONG (Alpha Bookings) | Virginia Buckleyville, Va. (Clay McFatter) | May 13 | 2,800 | "Hello, Dolly!" had five encores. Clearest player state show with comedy routines. | Mancie's Pipe Shop—sold no LP's. Last before concert, more after . . . have more on order. Barbra Truett at University Bookers—sold two LP's right after concert. |
| CHEFTONES (Wm. Morris) | Parsons Fairfield, Ia. (Gary Green) | May 21 | 300 | Talented group did extremely well on "A Well Worn Road." | Canadian group with no U. S. sales. |
| ANIMALS BMG (Vocal Bookings, Hlaval) | Cornell Ithaca, N. Y. (O. A. Skarpe) | May 14 | 6,500 | Excellent performance; great show. | Lant's no sales. Fred Abraham at Fred's—new single moved a little better. |



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Billboard TOP 40

EASY LISTENING

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

| WEEK | | DATE | | TITLE | ARTIST, Label & Weekstar | WEEKS ON CHART |
|------|------|------|------|--|---|----------------------|
| NO. | LAST | NO. | THIS | | | |
| 1 | 1 | 1 | 1 | STRANGERS IN THE NIGHT | Frank Sinatra, Reprise (RCA) | 9 |
| 2 | 3 | 10 | 10 | THE IMPOSSIBLE DREAM | Jack Jones, Capitol (Capitol) | 8 |
| 3 | 2 | 2 | 2 | THE MORE I SEE YOU | Chris Montez, A&M 7PM (Scepter, Veeva & A&M) | 11 |
| 4 | 6 | 11 | 16 | WIDERSEHE | Paul Simon, Capitol (Capitol) | 7 |
| 5 | 8 | 13 | 23 | IT'S OVER | James Brown, Bell 15861 (Mercury, ASCAP) | 6 |
| 6 | 4 | 4 | 0 | COME RUNNING BACK | Paul Simon, Capitol (Capitol) | 8 |
| 7 | 7 | 12 | 12 | NAME | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 8 |
| 8 | 18 | — | — | SOMEWHERE MY LOVE | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 2 |
| 9 | 13 | 20 | 36 | I ONLY HAVE EYES FOR YOU | Jefferson Airplane, Capitol (Capitol) | 7 |
| 10 | 5 | 3 | 6 | MAME | Paul Simon, Capitol (Capitol) | 11 |
| 11 | 11 | 16 | 20 | STRANGERS IN THE NIGHT | Frank Sinatra, Reprise 7339 (Mercury, ASCAP) | 8 |
| 12 | 12 | 17 | 24 | COO COO ROO COO COO COO PALOMA | Paul Simon, RCA Victor 8023 (Poly Set), (ASCAP) | 6 |
| 13 | — | — | — | IF HE WALKED INTO MY LIFE | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 3 |
| 14 | 9 | 15 | 18 | THE LORD OF LOVE—SOME IS ME | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 8 |
| 15 | 16 | 21 | 21 | LARA'S THEME | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 8 |
| 16 | 21 | 21 | 21 | LOVE ME WITH ALL OF YOUR HEART | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 8 |
| 17 | 14 | 9 | 11 | SAM, YOU MADE THE PANTS TOO LONG | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 7 |
| 18 | 22 | 30 | — | IN THIS DAY AND AGE | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 3 |
| 19 | 17 | 14 | 15 | LESS THAN TOMORROW | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 10 |
| 20 | 23 | 32 | 37 | ONE—TWO—THREE | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 4 |
| 21 | 25 | — | — | HOW CAN I TELL HER IT'S OVER | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 3 |
| 22 | 27 | 23 | 31 | I LOVE YOU DROPS | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 3 |
| 23 | 34 | 35 | 35 | STAYED COACH TO HEYVEN | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 3 |
| 24 | — | — | — | YOU LOVE ME TO SAY | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 1 |
| 25 | 28 | — | — | HAPPY SUMMER DAYS | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 2 |
| 26 | 21 | 29 | 29 | YOU'RE GONNA HEAR FROM ME | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 7 |
| 27 | 29 | 32 | 32 | BLACK FLOREST HOLIDAY | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 7 |
| 28 | 19 | 12 | 5 | I'M COMIN' HOME, CINDY | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 13 |
| 29 | 31 | 36 | 38 | DON'T TOUCH ME | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 5 |
| 30 | 32 | 38 | — | DAYDREAM | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 2 |
| 31 | — | — | — | SUMMER LOVE | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 2 |
| 32 | 37 | 40 | — | IF I FELL | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 1 |
| 33 | — | — | — | THE WORK SONG | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 1 |
| 34 | — | — | — | MOTHERS AND DAUGHTERS | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 1 |
| 35 | 39 | — | — | I'LL BE GONE | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 1 |
| 36 | — | — | — | YOU GOT SOMETHING | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 1 |
| 37 | — | — | — | LA LAMBRA | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 1 |
| 38 | — | — | — | TRUMPET PICKIN' | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 1 |
| 39 | — | — | — | YOU CAN'T ROLLER SKATE IN A BUFFALO HERD | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 1 |
| 40 | — | — | — | MISTY | Leslie Ann Warren, Mercury 73574 (Mercury, ASCAP) | 1 |



Bob Dylan's
new smash
single,
'I Want You'
4-43053
from his deluxe
two-record set...



FOLD ON DOTTED LINE



Blonde on Blonde

C2L 411/C2S 841 Stereo

including the hit,
'Rainy Day Women
'12 & 35'

Where the action is.

On COLUMBIA RECORDS 

NOW EXCLUSIVELY ON

cameo

evie sands



picture me gone

CAMEO 413

From the motion picture "STEP OUT OF YOUR MIND"

Produced by CHIP TAYLOR and AL GORGONI

Arranged by AL GORGONI



CAMEO PARKWAY

THE LABEL TO WATCH IN 66

1650 BROADWAY, New York, N. Y. / 309 SOUTH BROAD STREET, Philadelphia, Pa.

RADIO-TV programming

On Boston Tour



COLUMBIA RECORDS ARTISTS Jerry Vale and the duo of Chad and Jeremy on tour of Boston radio stations. Above, Vale guests with WHDH air personality Alan Dary, right. Below, Chad Stuart, left, and Jeremy Clyde, right, talk with WMEX air personality Arnie Ginsburg. Sal Ingeme, field promotion manager for Columbia Records, guides the tour.



WNEW Looks to Female To Carry the (FM) Mail

NEW YORK—Girls may be the answer for radio stations who're wondering what to do with their FM facilities. Feeling that a different format on stereo FM might affect WNEW's image, general manager Harvey Glascock decided to keep the same Easy Listening programming as featured on his AM setup, but uses female air personalities.

"One of the secrets in successful programming is to do something your competition is not doing. I felt there was a void in female-to-female approach in this market." The station, however, is not appealing just to women listeners, but "to a broad base of audience very much in concert and compatible with our AM sound . . . the 20-59 age group. I don't look upon it as a competition for our AM operation, but as another avenue for the listeners we aim at . . . another programming service offered by WNEW."

Other stations have tried the female personality approach, some with outstanding success. More may go the route. WSDM-FM Stereo in Chicago "will gross as much this year as a lot of AM stations," said station manager Mickey Shorr. Shorr believes so strongly in the all-girl setup that he's started a consultation service for stations interested in the female personality approach.

A Pathfinder
One of the pathfinders in all-girl station is WHER, Memphis, a station launched about 11 years ago by Sam Phillips, the man who discovered and recorded such artists as Elvis Presley, Johnny Cash, Jerry Lee Lewis and Carl Perkins. Phillips reportedly started WHER with girls for his wife Becky, who'd been a deejay. General manager Charles B. Sullivan said that WHER, a daytimer, is presently so successful they're having to move into brand new studios June 27. The new studios will feature glassed-in booths facing the street so passersby can see the girls working.

Sam Phillips also owns WLIZ, Lake Worth, Fla., another all-girl station with a sign on the door that reads: "Where the Girls Are."

WPRL in Charlotte, N. C., according to station manager Arnold Baynard, is doing excellently as an all-girl station. "It's in the black and one of the most successful radio stations in Charlotte."

All these stations use an Easy Listening format. Another station that had been all-girl for eight or nine years until recently was KNIT in Ahlen-

Tex. But KNIT had been a Hot 100 format station; it changed a few months ago to male deejays with a Hot 100 format.

As the FCC designs approaches for separation of AM-FM programming in markets over 100,000 in population, more and more stations are faced with an FM programming problem. It's fairly well established that FM stations which continue to hang on the shrillings of their AM counterparts usually don't do as well as the FM stations that are treated as a separate station entirely.

Separate Staff
WNEW-FM will have a completely separate staff from John Dale, station manager who'll report to Harvey Glascock, to the sales staff.

(Continued on page 28)



HARVEY GLASCOCK, general manager and vice president of WNEW, New York, discusses the Easy Listening format type of programming with the new air personalities of WNEW-FM, who will go all-girl June 4. Standing, from left, Alison Steele, Glascock, Arlene Keita. Sitting, Ann Clements, left, and Margaret Draper.

'McKinnon's Code' Places KSON In the Country Winner's Circle

By CLAUDE HALL

SAN DIEGO—There's only one way to become involved with a country music format in radio—all the way. This is the theory of Dan McKinnon, president and general manager of KSON here, who became a "winner" through "talk of the industry" promotion campaign and a serious devotion to the field.

"Country music is like a fraternity. . . . to the performers to the record companies. That's what's so great about it. But when I get involved in something, I get into it all the way," McKinnon said.

Besides being on the board of directors of the California Broadcasters Association, McKinnon devotes a large part of his time to the Country Music Association, which aims at promoting the entire field of country music.

"In country music radio, you can't do it just for the money. You have to get involved. . . . become a part of the industry," he said. When McKinnon took over the station about four and a half years ago, it was losing money. A survey of the market showed that 61 per cent of the people who'd moved to California had originated in country areas of the nation and 81 per-

cent of these had settled in Southern California.

West Country
So KSON went country music. "It was an instant success in ratings and in a couple of months we'd turned it into a financial success. But the great thing is you don't have to sell your ratings to an advertiser. . . . you have something else work-

ing for you: one of the most loyal group of fans in the world. Most of the listeners who like country music just don't care for other types of music."

Country music stations, too, lend themselves to syndication and sideline ventures, such as live talent shows, amateur hours, remote broadcasts. All these

(Continued on page 28)

Payola Examiner Named

WASHINGTON — Hearing Examiner Jay A. Kyle has been named by the Federal Communications Commission to preside at the non-public payola hearings reportedly to be held on the West Coast and in other areas not yet revealed by the Commission.

Last month, the FCC announced it would hold non-public hearings in certain cities where there were payola allegations, and gave subpoena powers to the presiding exam-

iner (Billboard, May 28, 1966). The Commission is trying to hold down undue publicity about this extension of its long but sporadic payola probing that began in the fall of 1964 and attracted immediate headlines at that time.

Speculation also grows, on the West Coast, about the failure of the FCC to officially okay the Westinghouse Broadcasting buy of Crowell-Collier's KFWB in Los Angeles. KFWB was given its first full three-year license renewal under FCC Chairman Henry's administration, at the end of 1965.

Industry and trade reports say that Westinghouse Broadcasting and Crowell-Collier have been quietly notified by the FCC that it will delve a little further into "matters" of concern in the \$10.7 million dollar transfer.

KFWB is one of the primary targets of record promoter Albert Husek in his suit against West Coast stations, deejays, and record distributors.

Program Data Filed

NEW YORK—The National Association of FM Broadcasters has established an FM programming Information Center. More than 600 FM radio stations are already represented in a file at NABFM's New York office. The programming information will be compiled and a report made available to stations, agencies, and advertising representatives.

KMBC Takes Title for 3d Year

KANSAS CITY, Mo.—For the third year in a row, KMBC has captured Billboard's Radio Response Rating crown as the major radio station in the market according to album sales. The Easy Listening format operation received the votes of 45 per cent of the record dealers, distributors, one-stop operators, and local and national record company executives for influencing sales of albums, indicating not only a vast young-adult and adult audience, but the ability to influence them to purchase product.

Mark Foster, KMBC air personality, received 53 per cent of the votes as the major personality influencing album sales; second was Dave Robinson, also a KMBC personality, with 29 per cent.

An "LP of the Week" feature each week on KMBC makes a point of giving exposure to new albums, said program director Jon Holladay. Proof of the station's success at helping the album become a best seller is that 15 of the last 18 are now on the chart; four are million-dollar earners.

KMBC, following the usual Easy Listening format, also plays good music hit singles, often breaking them first in the market. The station has included such records as "Day for Decision," by Johnny Sea, "I Love You Drops," by Vic Dana, "I sure miss things, like 'Strangers in the Night,' by Sinatra and 'What Now My Love,' by Herb Alpert." Holladay said, "My policy is we'll play anything musically in good taste. I

have a list of 40 singles and any one of these tunes could get played as often as three or four times during a day. New singles get played once or twice a day; Holiday classes and programs records in this manner: "A" — current hit singles; five per hour. "B"—tunes popular in the past two or three years like "Sweetheart Tree" or "Chim Chim Chere"; five per hour. "C"—tunes from albums. "D"—female standards thrown in for variety. In addition, the station plays one cut from a comedy album per four-hour deejay show. Air personalities can select what they want from Holiday's list, as long as they balance their show.

To illustrate how successful the programming is, KMBC

(Continued on page 28)

WQXR Is Making AM Format Switch

The format change, a drastic one considering the classical image the station has built on AM, comes on the heels of the impending separation of 50 per cent programming as ordered by the FCC. But it marks a reversal in that most stations which have been simulcasting like WQXR, are switching formats

Change of the AM format should take place in September or October. Stuart Triff is in charge of AM station. The AM operation was compiling a good music library last week.

Bill Atkins, formerly with KTSA in San Antonio, has returned to

KOL in Seattle on Memorial Day weekend (May 27-30) played the top 300 tunes as selected by over 75,000 votes from listeners. "Satisfaction," "Gloria," and "I Wanna Dance with Somebody" led the

(Continued on page 28)

RADIO RESPONSE RATING

JUNE 25, 1966

Play 'Watch What Happens', ...and Watch What Happens!

A black and white photograph of a man with dark, wavy hair, smiling and looking upwards. He is wearing a dark suit, a white shirt, and a dark tie. He is crouching down with his hands clasped in front of him. The background is plain and light-colored.

Here's more of that Randazzo razzle-dazzle, in a lend-an-ear single that's headed up, up, up.

TEDDY RANDAZZO

WATCH WHAT HAPPENS

Arranged by Teddy Randazzo

MGM



RECORDS

MGM Records is a division of
Metro-Goldwyn-Mayer Inc.

A BLOCKBUSTER!

KFWB-Los Angeles.....#1
 KHJ-Los Angeles.....#1
 KRLA-Los Angeles.....#2
 KIMN-Denver.....#11
 WTOB-Winston-Salem.....#1
 WDRC-Hartford....."Pick Hit"
 BILL GAVIN....."Sleeper of the Week"

CHECKER



Chess Music
 Inc. - BMI
 Time 2:29

1129
 14383

SEARCHING FOR MY LOVE

(Robert Moore)

**BOBBY MOORE &
 THE RHYTHM ACES**

MFG. BY CHESS PRODUCING CORP., CHICAGO, IL 60616



CHESS

"WHO DO YOU THINK YOU ARE"

One Listen... An instant hit by

"THE SHINDOGS"

Stars of T.V.'s "Shindig" Now... on records!



Available thru your local Dot dealer #V.601

VIVA RECORDS, INC., HOLLYWOOD, CALIF. • DIST. NAT'L'LY BY DOT RECORDS, INC.

VIVA

"MY WAY OF LIFE"

A new hit written and performed by:

"SONNY CURTIS"

writer of

"I FOUGHT THE LAW AND THE LAW WON"
"A FOOL NEVER LEARNS" - "WALK RIGHT BACK"



Available thru your local Dot dealer #V.602

VIVA RECORDS, INC., HOLLYWOOD, CALIF. • DIST. NAT'L'LY BY DOT RECORDS, INC.

HOT 100

★ STAR performer—Sides registering greatest proportionate upward progress this week.



Record Industry Association of America seal of certification as music selling single.

| WEEK | WEEKS ON CHART | ARTIST (Producer), Label & Number | WEEKS ON CHART |
|------|----------------|---|----------------|
| 15 | 28 | PAPERBACK WRITER Routledge (Routledge), Capitol 3601 | 3 |
| 5 | 6 | 10 STRANGERS IN THE NIGHT Frank Sinatra (Clayton Brown), Capitol 6070 | 8 |
| 1 | 3 | 1 PAINT IT, BLACK Bobby Darin (Lewin Latham), London 981 | 7 |
| 2 | 4 | 2 DID YOU EVER HAVE TO MAKE UP YOUR MIND? Lauri J. Hill (Hill), East Side 300 | 8 |
| 3 | 3 | 5 I AM A ROCK Timmy & Barbara (Don Johnston), Columbia 43417 | 7 |
| 10 | 15 | 23 RED RUBBER BALL Curtis (Curtis), Columbia 43399 | 6 |
| 7 | 10 | 12 BAREFOOTIN' Barry McGuire (McGuire/Barry Fred.), Real 751 | 6 |
| 9 | 12 | 17 COOL JERK Curtis (Curtis), Columbia 43399 | 6 |
| 9 | 12 | 23 YOU DON'T HAVE TO SAY YOU LOVE ME Curtis (Curtis), Columbia 43399 | 6 |
| 10 | 11 | 11 SWEET TALKIN' GUY Curtis (Curtis), Columbia 43399 | 6 |
| 11 | 4 | 1 WHEN A MAN LOVES A WOMAN Perry (Perry), Real 751 | 10 |
| 12 | 13 | 18 OH HOW HAPPY Donny & the Doves (Donny), Capitol 1907 | 8 |
| 13 | 14 | 19 OPUS 17 (Don't You Worry About Me) The Sonnettes (Donny), Capitol 1907 | 8 |
| 14 | 17 | 22 SO I THINK WE'VE COME DOWN Sonnettes (Donny), Capitol 1907 | 8 |
| 15 | 25 | 75 HANKY PANKY Sonnettes (Donny), Capitol 1907 | 8 |
| 16 | 6 | 2 A CROOVY COUNTRY LOVE Sonnettes (Donny), Capitol 1907 | 11 |
| 17 | 8 | 9 GREEN GRASS Donny & the Doves (Donny), Capitol 1907 | 11 |
| 16 | 16 | 21 THE MORE I SEE YOU Curtis (Curtis), Capitol 1907 | 11 |
| 19 | 21 | 26 DOUBLE SHOT (Of My Baby's Love) Sonnettes (Donny), Capitol 1907 | 11 |
| 27 | 36 | 44 AIN'T TOO PROUD TO BEG- GIN Sonnettes (Donny), Capitol 1907 | 11 |
| 26 | 31 | 45 DIRTY WATER Sonnettes (Donny), Capitol 1907 | 11 |
| 22 | 23 | 33 GIRL IN LOVE Sonnettes (Donny), Capitol 1907 | 11 |
| 21 | 26 | 29 HOLD ON! I'M COMIN' Sonnettes (Donny), Capitol 1907 | 11 |
| 41 | 51 | 78 LITTLE GIRL Sonnettes (Donny), Capitol 1907 | 11 |
| 28 | 38 | 50 CRYING Sonnettes (Donny), Capitol 1907 | 11 |
| 34 | 52 | 86 HE Sonnettes (Donny), Capitol 1907 | 11 |
| 34 | 66 | 66 POPCICLE Sonnettes (Donny), Capitol 1907 | 11 |
| 22 | 24 | 25 MAMA Sonnettes (Donny), Capitol 1907 | 11 |
| 42 | 72 | 72 RAIN Sonnettes (Donny), Capitol 1907 | 11 |
| 20 | 24 | 24 I'm ALL ROAD RUNNER Sonnettes (Donny), Capitol 1907 | 11 |
| 32 | 39 | 39 I LOVE YOU 1,000 TIMES Sonnettes (Donny), Capitol 1907 | 11 |
| 44 | 64 | 64 ALONG COMES MARY Sonnettes (Donny), Capitol 1907 | 11 |

| | | | |
|----|-----|---|----|
| 18 | 8 | 8 IT'S A MAN'S MAN'S MAN'S WORLD James Brown (James Brown), Polygram 528 | 9 |
| 34 | 53 | 51 HEY JOE James Brown (James Brown), Polygram 528 | 6 |
| 34 | 53 | 76 THE LAND OF MILK AND HONEY James Brown (James Brown), Polygram 528 | 4 |
| 51 | 78 | 78 DAY FOR DECISION James Brown (James Brown), Polygram 528 | 4 |
| 47 | 59 | 64 LET'S GO GET STONED James Brown (James Brown), Polygram 528 | 5 |
| 57 | 81 | 81 I WASHED MY HANDS IN MUDDY WATER James Brown (James Brown), Polygram 528 | 3 |
| 30 | 34 | 40 I LOVE YOU DROPS James Brown (James Brown), Polygram 528 | 8 |
| 40 | 47 | 47 IT'S OVER James Brown (James Brown), Polygram 528 | 8 |
| 41 | 7 | 6 MONDAY, MONDAY James Brown (James Brown), Polygram 528 | 12 |
| 46 | 56 | 74 OH YEAH James Brown (James Brown), Polygram 528 | 7 |
| 61 | 79 | 79 PLEASE TELL ME WHY James Brown (James Brown), Polygram 528 | 3 |
| 44 | 36 | 41 DEDICATED FOLLOWER OF FASHION James Brown (James Brown), Polygram 528 | 6 |
| 45 | 55 | 55 TAKE THIS HEART OF MINE James Brown (James Brown), Polygram 528 | 6 |
| 49 | 59 | 59 PETER RABBIT James Brown (James Brown), Polygram 528 | 6 |
| 47 | 47 | 47 THE LAST WORD IN LONESOME IS ME James Brown (James Brown), Polygram 528 | 7 |
| 56 | 67 | 71 YOUNGER GIRL James Brown (James Brown), Polygram 528 | 5 |
| 52 | 62 | 62 HAVE I STAYED TOO LONG James Brown (James Brown), Polygram 528 | 6 |
| 60 | 71 | 86 LOVING YOU IS SWEETER THAN EVER James Brown (James Brown), Polygram 528 | 5 |
| 72 | — | — YOU BETTER RUN James Brown (James Brown), Polygram 528 | 2 |
| 53 | 54 | 57 MY LITTLE RED BOOK James Brown (James Brown), Polygram 528 | 5 |
| 39 | 44 | 44 S.Y.S.I.F.M. (Letter Song) James Brown (James Brown), Polygram 528 | 5 |
| 59 | 67 | 72 YOUNGER GIRL James Brown (James Brown), Polygram 528 | 5 |
| 93 | 99 | 99 LIL' RED RIDING HOOD James Brown (James Brown), Polygram 528 | 3 |
| 50 | 78 | 78 THE PIED PIPER James Brown (James Brown), Polygram 528 | 3 |
| 58 | 68 | 68 NINETY-NINE AND A HALF James Brown (James Brown), Polygram 528 | 3 |
| 81 | 90 | 90 SWEET PEA James Brown (James Brown), Polygram 528 | 3 |
| 78 | — | — SOMEWHERE MY LOVE James Brown (James Brown), Polygram 528 | 2 |
| 68 | 73 | 73 SOLITARY MAN James Brown (James Brown), Polygram 528 | 6 |
| 77 | — | — HAPPY SUMMER DAYS James Brown (James Brown), Polygram 528 | 2 |
| 65 | 67 | 67 CLOUDY SUMMER AFTERNOON James Brown (James Brown), Polygram 528 | 6 |
| 65 | 80 | 80 I'LL LOVE YOU FOREVER James Brown (James Brown), Polygram 528 | 6 |
| 76 | 100 | 100 THE IMPOSSIBLE DREAM James Brown (James Brown), Polygram 528 | 4 |
| 71 | 86 | 86 MY LOVER'S PRAYER James Brown (James Brown), Polygram 528 | 4 |
| 97 | 97 | 97 NEIGHBOR, NEIGHBOR James Brown (James Brown), Polygram 528 | 4 |

| | | | |
|-----|----|--|---|
| 82 | — | — HUNGRY James Brown (James Brown), Polygram 528 | 2 |
| 54 | 58 | 58 BETTER USE YOUR HEAD James Brown (James Brown), Polygram 528 | 7 |
| 63 | 63 | 63 BREAK OUT James Brown (James Brown), Polygram 528 | 5 |
| 89 | — | — WHERE WERE YOU WHEN I NEEDED YOU James Brown (James Brown), Polygram 528 | 2 |
| 86 | — | — BILLY AND SUE James Brown (James Brown), Polygram 528 | 2 |
| 90 | — | — NOT RESPONSIBLE James Brown (James Brown), Polygram 528 | 2 |
| 73 | 76 | 80 WHEN A WOMAN LOVES A MAN James Brown (James Brown), Polygram 528 | 3 |
| 79 | 88 | 92 THINK OF ME James Brown (James Brown), Polygram 528 | 5 |
| — | — | — WILD WING James Brown (James Brown), Polygram 528 | 1 |
| 75 | 82 | 84 GOOD TIME CHARLIE James Brown (James Brown), Polygram 528 | 6 |
| 74 | 84 | 84 WHAT AM I GOING TO DO WITHOUT YOUR LOVE James Brown (James Brown), Polygram 528 | 3 |
| 84 | 94 | 94 I LOVE ONIONS James Brown (James Brown), Polygram 528 | 3 |
| 83 | — | — WHOLE LOT OF SHAKIN' IN MY HEART (Since I Met You) James Brown (James Brown), Polygram 528 | 2 |
| 97 | — | — TEENAGER'S PRAYER James Brown (James Brown), Polygram 528 | 2 |
| 96 | — | — CRIM REAPER OF LOVE James Brown (James Brown), Polygram 528 | 2 |
| — | — | — DOWN UNDER SIDEWAYS James Brown (James Brown), Polygram 528 | 1 |
| 81 | 85 | 87 COME ON AND SEE ME James Brown (James Brown), Polygram 528 | 5 |
| 87 | — | — I ONLY HAVE EYES FOR YOU James Brown (James Brown), Polygram 528 | 2 |
| 85 | 92 | 95 DON'T TOUCH ME James Brown (James Brown), Polygram 528 | 2 |
| — | — | — YOU WOULDN'T LISTEN James Brown (James Brown), Polygram 528 | 1 |
| — | — | — SEARCHING FOR MY LOVE James Brown (James Brown), Polygram 528 | 1 |
| 92 | 96 | 98 IT'S AN UPHILL CLIMB TO THE BOTTOM James Brown (James Brown), Polygram 528 | 4 |
| — | — | — I'M A NUT James Brown (James Brown), Polygram 528 | 1 |
| 94 | — | — IT'S THAT TIME OF THE YEAR James Brown (James Brown), Polygram 528 | 2 |
| 99 | — | — I'VE BEEN GONE James Brown (James Brown), Polygram 528 | 2 |
| 91 | — | — LARA'S THEME FROM "DR. ZHIVAGO" James Brown (James Brown), Polygram 528 | 1 |
| — | — | — STOP! GET A TICKET James Brown (James Brown), Polygram 528 | 1 |
| 95 | — | — SUNNY James Brown (James Brown), Polygram 528 | 1 |
| 96 | — | — YOU CAN'T ROLL SKATE IN A BUFFALO HERD James Brown (James Brown), Polygram 528 | 1 |
| 97 | — | — LA James Brown (James Brown), Polygram 528 | 1 |
| 98 | — | — PAINTER James Brown (James Brown), Polygram 528 | 1 |
| — | — | — PAST, PRESENT AND FUTURE James Brown (James Brown), Polygram 528 | 1 |
| 100 | — | — MIST James Brown (James Brown), Polygram 528 | 1 |

HOT 100—A TO Z—(Publisher-Licensee)

| | | | | | |
|----|----|-----------------------------------|----|----|-----------------------------------|
| 1 | 1 | 1 I Love You 1,000 Times (Donny) | 11 | 11 | 11 I Love You 1,000 Times (Donny) |
| 2 | 2 | 2 I Love You 1,000 Times (Donny) | 12 | 12 | 12 I Love You 1,000 Times (Donny) |
| 3 | 3 | 3 I Love You 1,000 Times (Donny) | 13 | 13 | 13 I Love You 1,000 Times (Donny) |
| 4 | 4 | 4 I Love You 1,000 Times (Donny) | 14 | 14 | 14 I Love You 1,000 Times (Donny) |
| 5 | 5 | 5 I Love You 1,000 Times (Donny) | 15 | 15 | 15 I Love You 1,000 Times (Donny) |
| 6 | 6 | 6 I Love You 1,000 Times (Donny) | 16 | 16 | 16 I Love You 1,000 Times (Donny) |
| 7 | 7 | 7 I Love You 1,000 Times (Donny) | 17 | 17 | 17 I Love You 1,000 Times (Donny) |
| 8 | 8 | 8 I Love You 1,000 Times (Donny) | 18 | 18 | 18 I Love You 1,000 Times (Donny) |
| 9 | 9 | 9 I Love You 1,000 Times (Donny) | 19 | 19 | 19 I Love You 1,000 Times (Donny) |
| 10 | 10 | 10 I Love You 1,000 Times (Donny) | 20 | 20 | 20 I Love You 1,000 Times (Donny) |
| 11 | 11 | 11 I Love You 1,000 Times (Donny) | 21 | 21 | 21 I Love You 1,000 Times (Donny) |
| 12 | 12 | 12 I Love You 1,000 Times (Donny) | 22 | 22 | 22 I Love You 1,000 Times (Donny) |
| 13 | 13 | 13 I Love You 1,000 Times (Donny) | 23 | 23 | 23 I Love You 1,000 Times (Donny) |
| 14 | 14 | 14 I Love You 1,000 Times (Donny) | 24 | 24 | 24 I Love You 1,000 Times (Donny) |
| 15 | 15 | 15 I Love You 1,000 Times (Donny) | 25 | 25 | 25 I Love You 1,000 Times (Donny) |
| 16 | 16 | 16 I Love You 1,000 Times (Donny) | 26 | 26 | 26 I Love You 1,000 Times (Donny) |
| 17 | 17 | 17 I Love You 1,000 Times (Donny) | 27 | 27 | 27 I Love You 1,000 Times (Donny) |
| 18 | 18 | 18 I Love You 1,000 Times (Donny) | 28 | 28 | 28 I Love You 1,000 Times (Donny) |
| 19 | 19 | 19 I Love You 1,000 Times (Donny) | 29 | 29 | 29 I Love You 1,000 Times (Donny) |
| 20 | 20 | 20 I Love You 1,000 Times (Donny) | 30 | 30 | 30 I Love You 1,000 Times (Donny) |

| | | | | | |
|----|----|-----------------------------------|----|----|-----------------------------------|
| 31 | 31 | 31 I Love You 1,000 Times (Donny) | 41 | 41 | 41 I Love You 1,000 Times (Donny) |
| 32 | 32 | 32 I Love You 1,000 Times (Donny) | 42 | 42 | 42 I Love You 1,000 Times (Donny) |
| 33 | 33 | 33 I Love You 1,000 Times (Donny) | 43 | 43 | 43 I Love You 1,000 Times (Donny) |
| 34 | 34 | 34 I Love You 1,000 Times (Donny) | 44 | 44 | 44 I Love You 1,000 Times (Donny) |
| 35 | 35 | 35 I Love You 1,000 Times (Donny) | 45 | 45 | 45 I Love You 1,000 Times (Donny) |
| 36 | 36 | 36 I Love You 1,000 Times (Donny) | 46 | 46 | 46 I Love You 1,000 Times (Donny) |
| 37 | 37 | 37 I Love You 1,000 Times (Donny) | 47 | 47 | 47 I Love You 1,000 Times (Donny) |
| 38 | 38 | 38 I Love You 1,000 Times (Donny) | 48 | 48 | 48 I Love You 1,000 Times (Donny) |
| 39 | 39 | 39 I Love You 1,000 Times (Donny) | 49 | 49 | 49 I Love You 1,000 Times (Donny) |
| 40 | 40 | 40 I Love You 1,000 Times (Donny) | 50 | 50 | 50 I Love You 1,000 Times (Donny) |
| 41 | 41 | 41 I Love You 1,000 Times (Donny) | 51 | 51 | 51 I Love You 1,000 Times (Donny) |
| 42 | 42 | 42 I Love You 1,000 Times (Donny) | 52 | 52 | 52 I Love You 1,000 Times (Donny) |
| 43 | 43 | 43 I Love You 1,000 Times (Donny) | 53 | 53 | 53 I Love You 1,000 Times (Donny) |
| 44 | 44 | 44 I Love You 1,000 Times (Donny) | 54 | 54 | 54 I Love You 1,000 Times (Donny) |
| 45 | 45 | 45 I Love You 1,000 Times (Donny) | 55 | 55 | 55 I Love You 1,000 Times (Donny) |
| 46 | 46 | 46 I Love You 1,000 Times (Donny) | 56 | 56 | 56 I Love You 1,000 Times (Donny) |
| 47 | 47 | 47 I Love You 1,000 Times (Donny) | 57 | 57 | 57 I Love You 1,000 Times (Donny) |
| 48 | 48 | 48 I Love You 1,000 Times (Donny) | 58 | 58 | 58 I Love You 1,000 Times (Donny) |
| 49 | 49 | 49 I Love You 1,000 Times (Donny) | 59 | 59 | 59 I Love You 1,000 Times (Donny) |
| 50 | 50 | 50 I Love You 1,000 Times (Donny) | 60 | 60 | 60 I Love You 1,000 Times (Donny) |

BUBBLING UNDER THE HOT 100

| | | | | | |
|-----|-----|------------------------------------|-----|-----|------------------------------------|
| 101 | 101 | 101 I Love You 1,000 Times (Donny) | 111 | 111 | 111 I Love You 1,000 Times (Donny) |
| 102 | 102 | 102 I Love You 1,000 Times (Donny) | 112 | 112 | 112 I Love You 1,000 Times (Donny) |
| 103 | 103 | 103 I Love You 1,000 Times (Donny) | 113 | 113 | 113 I Love You 1,000 Times (Donny) |
| 104 | 104 | 104 I Love You 1,000 Times (Donny) | 114 | 114 | 114 I Love You 1,000 Times (Donny) |
| 105 | 105 | 105 I Love You 1,000 Times (Donny) | 115 | 115 | 115 I Love You 1,000 Times (Donny) |
| 106 | 106 | 106 I Love You 1,000 Times (Donny) | 116 | 116 | 116 I Love You 1,000 Times (Donny) |
| 107 | 107 | 107 I Love You 1,000 Times (Donny) | 117 | 117 | 117 I Love You 1,000 Times (Donny) |
| 108 | 108 | 108 I Love You 1,000 Times (Donny) | 118 | 118 | 118 I Love You 1,000 Times (Donny) |
| 109 | 109 | 109 I Love You 1,000 Times (Donny) | 119 | 119 | 119 I Love You 1,000 Times (Donny) |
| 110 | 110 | 110 I Love You 1,000 Times (Donny) | 120 | 120 | 120 I Love You 1,000 Times (Donny) |
| 111 | 111 | 111 I Love You 1,000 Times (Donny) | 121 | 121 | 121 I Love You 1,000 Times (Donny) |
| 112 | 112 | 112 I Love You 1,000 Times (Donny) | 122 | 122 | 122 I Love You 1,000 Times (Donny) |
| 113 | 113 | 113 I Love You 1,000 Times (Donny) | 123 | 123 | 123 I Love You 1,000 Times (Donny) |
| 114 | 114 | 114 I Love You 1,000 Times (Donny) | 124 | 124 | 124 I Love You 1,000 Times (Donny) |
| 115 | 115 | 115 I Love You 1,000 Times (Donny) | 125 | 125 | 125 I Love You 1,000 Times (Donny) |
| 116 | 116 | 116 I Love You 1,000 Times (Donny) | 126 | 126 | 126 I Love You 1,000 Times (Donny) |
| 117 | 117 | 117 I Love You 1,000 Times (Donny) | 127 | 127 | 127 I Love You 1,000 Times (Donny) |
| 118 | 118 | 118 I Love You 1,000 Times (Donny) | 128 | 128 | 128 I Love You 1,000 Times (Donny) |
| 119 | 119 | 119 I Love You 1,000 Times (Donny) | 129 | 129 | 129 I Love You 1,000 Times (Donny) |
| 120 | 120 | 120 I Love You 1,000 Times (Donny) | 130 | 130 | 130 I Love You 1,000 Times (Donny) |



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THE AMERICAN *LONDON* GROUP



**3 LP WINNERS FOR
HI's SUMMER PROGRAM !***

ACTION SINGLES !

Big Amos HE WON'T BITE ME TWICE

2108

Ace Cannon MOCKING BIRD ROCK

2107

Bill Black's Combo HEY, GOOD LOOKIN'

2106



Mono HL 12032

Stereo SHL 32032



Mono HL 12031

Stereo SHL 32031



Mono HL 12030

Stereo SHL 32030

* Hi LP program through July 15th.
See your distributor for special terms.

RHYTHM & BLUES

TOP SELLING R & B SINGLES

* STAR performer—Sides registering greatest proportionate upward progress this week.

| This Week | Last Week | Title, Artist, Label, No. & Pub. | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 5 | AIN'T NO PROUD TO BEG Temptations, Gordy 7054 (Jobeta, BMI) | 5 |
| 2 | 3 | COOL JERK Carpenter, RCA 1324 (McLaughlin, BMI) | 12 |
| 3 | 6 | BAKEPOTINI Robert Parker, Nat 721 (Bonamini, BMI) | 1 |
| 4 | 4 | (I'M A) ROAD RUNNER W. Walker & All Stars, Star 35015 (Jobeta, BMI) | 8 |
| 5 | 1 | HOLD ON! I'M COMIN' Sam & Dave, Star 189 (East-Pronto, BMI) | 12 |
| 6 | 2 | IT'S A MAN'S MAN'S MAN James Brown & Famous Flames, King 4035 (Dyranette, BMI) | 8 |
| 7 | 11 | LET'S GO GET STONED Ray Charles, etc. Records 100RB (Baby Monica, BMI) | 4 |
| 8 | 7 | WHEN A MAN LOVES A WOMAN Percy Sledge, Atlantic 2324 (Pronto-Quincy, BMI) | 11 |
| 9 | 9 | I'LL LOVE YOU FOREVER Holliday, Golden World 36 (Ayle, BMI) | 11 |
| 10 | 13 | S.T.S.L.F.M. (The Letter Show) Joe Tex, etc. 902 (Tee, BMI) | 7 |
| 11 | 8 | I LOVE YOU 1,000 TIMES Platters, Musicor 1166 (Ludie, BMI) | 5 |
| 12 | 10 | GOOD TIME CHARLIE Bobby Bland, Duke 402 (Dor, BMI) | 4 |
| 13 | 15 | NINETY-NINE AND A HALF Wilson Pickett, Atlantic 2324 (East-Pronto, BMI) | 3 |
| 14 | 26 | MY LOVER'S PRAYER Cory Sapping, Volt 136 (East-Time-Reward, BMI) | 3 |
| 15 | 16 | NEIGHBOR, NEIGHBOR Jimmy Hughes, Fame 1003 (Crazy Cajun, BMI) | 3 |
| 16 | 17 | YOU WAITED TOO LONG Five Star Band, Mercury 6-001 (Camel, BMI) | 8 |
| 17 | 22 | TAKE THIS HEART OF MINE Marvin Gaye, Tamla 54132 (Jobeta, BMI) | 3 |
| 18 | 11 | LET ME BE GOOD TO YOU Celia Thomas, Star 188 (East, BMI) | 8 |
| 19 | 24 | OH, HOW HAPPY Shades of Blue, Impact 1007 (Misty, BMI) | 5 |
| 20 | 14 | LOVE IS LIKE AN ITCHING IN MY HEART Supremes, Motown 1074 (Ayle, BMI) | 8 |
| 21 | 17 | NOTHING'S TOO GOOD FOR MY BABY Sister Wonder, Tamla 54130 (Jobeta, BMI) | 8 |
| 22 | 19 | WANG DANG DOODLE R. & B. Taylor, Checker 1135 (Ayle, BMI) | 11 |
| 23 | 21 | GREETINGS (This Is Uncle Sam) Monitors, V.I.P., 25033 (Jobeta, BMI) | 9 |
| 24 | 26 | JUST A LITTLE MISUNDERSTANDING Confederates, Gordy 7052 (Jobeta, BMI) | 2 |

NEW ACTION R & B SINGLES

Other records registering solid sales in certain markets and appearing to be a week away from meeting a listing on the national Hot R & B Singles chart show. All records on the chart are not eligible for a listing here.

BABY, IT'S OVER
B. & Earl, Mercury 5517

SOMEWHERE...
Johnny Nash, Jada 106

THAT'S ENOUGH...
Ronnie Bellman, Wind 1125

Berns Moves Into R&B With Shout, a New Label

NEW YORK—Bert Berns, who heads the independent Bang Records, has started a rhythm and blues label. It will be known as Shout Records.

Berns is debuting the Shout line with a single by Donald Height titled "Talk of the Grapevine." Also signed to Shout, with single releases due soon, are Bobby Harris and Roy C. Latter recently had a hot seller in England with "Shout."

gun wedding" on Black Hawk Records.

Berns is now looking for more artists and production deals to bring out on the Shout line. He is concentrating on artists and material from the South in an attempt to get into the "earthy" r&b groove. However, Berns said, some Shout disks will be cut in New York.

Joan Berg, who handles sales for the Bang label, will double in the same capacity for the new Shout releases. Burke Johnson has been set to handle national promotion for Shout from his Atlanta, Ga., base. The distribution set-up for Shout will be the same as that Berns has set up for Bang.



ON A PROMOTION tour for Shout Records, Billy Arnold, left, visits with air personality Bob King of WOOK, Washington.

Vox Jox

* Continued from page 28

Johnston, Pa. . . Robert H. Badger, former air personality at WPTX on the Albany-Troy-Schenectady, N. Y., area, has been named general manager of WBAZ, Kingston, N. Y., and says: "We are the only hit-tune station between New York and Albany." Staff personality lineup includes Ritchie Allen, Gil Cabot, Charlie Brown and Badger. . . Gen Hammond and Peter Starr are sitting in at KTSA, San Antonio, for Woody Roberts and Lee Simms. Roberts and Simms are being prevented from work by a temporary injunction brought by KONO—now being appealed—where they formerly worked.

Mort Fegs is now hosting a Friday night jazz show on WBAI-FM, New York. . . Robert T. Howard, general manager of KNBC-TV, San Francisco and KNBC-TV, Los Angeles, has been elected a vice-president of the National Broadcasting Co. . . KEWB's new staff line-up out in Oakland-San Francisco includes Don French, program director, and air personalities Jack Lacy, Van Amburg, Dean Weber, Lou Waters, Joe Dolan and Ron Reynolds.

MUSIC INDUSTRY EXECUTIVE

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call Hall Cook—Billboard

Billboard SPECIAL SURVEY for Week Ending 6/25/66

TOP SELLING R & B LP's

* STAR Performer—LP's registering greatest proportionate upward progress this week

| This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 1 | LOU BRULI LIVE! Capitol T 2459 (ML) ST 2459 (S) | 9 |
| 2 | 2 | CAYING TIME Ray Charles, etc. Records ABC 544 (ML) ABCS 544 (S) | 17 |
| 3 | 3 | SOUL ALBUM Otis Redding, Volt 413 (ML) S 413 (S) | 8 |
| 4 | 4 | UP-TIGHT Sister Wonder, Tamla TLP 368 (ML) SLP 368 (S) | 5 |
| 5 | 5 | WHEN A MAN LOVES A WOMAN Percy Sledge, Atlantic 8125 (ML) ST 8125 (S) | 4 |
| 6 | 6 | GOT MY MOJO WORKING Jimmy Smith, Verve Y 8445 (ML) V6-8445 (S) | 16 |
| 7 | 7 | THE LOVE YOU DATE Joe Tex, Atlantic 8124 (ML) ST 8124 (S) | 8 |
| 8 | 8 | SOUL MESSAGE Richard (Groove) Holmes, Prestige PR 7425 (ML) PRS 7425 (S) | 8 |
| 9 | 9 | MARTINA AND THE TANDELLAS Greatest Hits Capitol 917 (ML) GS 917 (S) | 3 |
| 10 | 10 | A TOUCH OF TODAY Nancy Wilson, Capitol T 2495 (ML) ST 2495 (S) | 5 |
| 11 | 11 | DIONNE WARWICK IN PARIS Capitol SM 534 (ML) SP5 534 (S) | 10 |
| 12 | 12 | GOTTA TRAVEL ON Ray Brown Trio, Capitol LP 769 (ML) LPS 767 (S) | 2 |

NEW ACTION R & B LP's

Other albums registering solid sales in certain markets and appearing to be a week away from meeting a listing on the national Hot R & B LP chart show. All records on the chart are not eligible for a listing here.

MAD LADS IN ACTION
Vox 414 (ML) S 414 (S)

Granada V in Record Field

• Continued from page 1

enter into the manufacturing field in its traditional modest way without investing vast sums.

Before chairman Sidney Bernstein's decision to go ahead, preliminary inquiries had been made of possible key executives and with some foreign manufacturers, with a view to license deals. None has so far been completed.

As a TV program contractor, Granada has a good record for spotting talent. Herman, Freddie and the Dreamers, Dave Berry and the Beatles were all in its programs before achieving even British national fame.

Closely concerned with the record development is John Hampten, Granada-TV's light entertainment chief. For many years he has been responsible for programs featuring top talent.

His weekday "Scene at 6:30" series is a leading promotion vehicle for British and visiting artists. He was also executive producer of the "Music of Lennon and McCartney" TV special which gained worldwide sales on syndication.

'Angels' LP is Moving, Too

DUBLIN — There's a lot of interest here in Pye's first LP, "Angels," by the Medical Missionaries of Mary, Queen of Heaven, whose previous release was the single of that title which reached the Easy Listening chart.

The records — cut at Eamonn Andrews Studios — were made to help Stephen Wilson. The brain child of Mother Mary Martin (on whom the Freedom of Drogheda, County Louth, was conferred recently), the project was devised to stem the problem of blindness among Africans in Nigeria. Although orders for the unit's album were reportedly heavy, release date had to be put forward from June 3 because of the British summer's strike.

Disney Music Eyes Own Overseas Film

LONDON — With many existing record licenses and music publishing contracts with European firms expiring at the end of this year, Walt Disney's music division is understood to be considering the appointment of new agents or opening its own operation in key territories.

Jimmy Johnson, head of the Disney music division, is expected here within a month for discussion with Frank Weintraub, European agent. It will be Johnson's third trip of the year.

Johnson and Weintraub have been talking with current European record licensees and distributors, and are considering plans which may lead to revised agreements.

Operational Revamping Splits EM Into 3 Groups

By DON WEDGE

LONDON — EMI Records' complete reorganization will split the firm into three autonomous product groups—run by general managers and six supporting service divisions.

The plan, worked out by EMI Records new managing director Geoffrey Bridge, brings all classical production under Leonard Smith, with pop repertoire split between Rex Oldfield and Norrie Parmer.

Oldfield will oversee "non-EMI generated" pop product, whether from Britain or overseas. He will be aided by Brian Jeffery (marketing manager) and Peter Prince (promotion). Mike Regan is assigned artist liaison. John Snel, Bob Palmer and Roy Pitt continue their repertoire scheduling duties under Oldfield.

Parmer's group includes product of EMI's own artist executives, Capitol and other subsidiaries, and two British independent labels: George Martin and Denis Preston, who both work very closely with EMI. Roy

Featherstone (marketing) and Jack Florey (promotion) are Parmer's key executives. Roy Squires continues as manager, Capitol and EMI subsidiaries. Colin Burn moves from EMI's agency to be responsible for artist liaison.

Full Staffs

Both general managers will have full exploitation staffs which will be competing for broadcasters' attention. Co-ordination of promotional effort in such areas as press advertising and the firm's own Radio Luxembourg program will be a function of Colin Hadley in R. N. White's marketing services division. Hadley is also responsible for all prerecorded tape activity. White's division also includes contracts, repertoire planning and "outward licensing to the U. S." Ian Middleton is specifically responsible for the last-named function.

A new international trading division has been set up under A. Mackenzie Smith, formerly export manager. The depart-

ment now additionally handles export advertising, but otherwise remains virtually as before. Seeking radical organizational changes in the huge EMI Records operation, Bridge is looking for speed, efficiency and profitability.

We are determined to be quicker moving and harder hitting than any competitor," he explained.

The changed pattern, particularly the two autonomous pop groups, has aroused great interest here. Executive reorientation at EMI, though not unknown, has not reached such proportions before. Though its working will be watched, other firms are unlikely to follow its example. EMI, by virtue of its size, has its special circumstances.

There is, however, some executive reshuffling being planned. Decca, both of which the EMI change become effective in early July, when the two firms adopt the exclusive distribution pattern (Billboard, June 4).

Bongusto Captures AF-RA's 'Summer' Contest in a Breeze

By SAMUEL STEINMAN

ST. VINCENT, Italy—Fred Bongusto and his Ri-Fi recording of "Prima Cosa Tu Faresti" (First Thing You Was) won, by Mogol, Paffi-Raini and Locatelli was voted winner of the AF-RAI "Record for the Summer" contest by an international jury at the Casino here by an imposing 2,201 votes out of a possible 2,376.

Two others topped the 2,000 mark in the voting: Tony Del Monaco, CGD, with "Se La Vita E' Così" (If Life Is Like This), written by Del Monaco and Polito, 2,045; and I Giganti, Ri-Fi combo, with "Tema" (Theme), by Amadei and Albu, 2,030. All three nights were carried by Italian TV. The final night was seen elsewhere in Europe via Eurovision.

Bongusto moved from fifth to first in the final voting but the first five and last five remained in the same spot except for individual shifts. Other finalists in order of finish and votes were Caterina Caselli, CGD, 1,920; Wilma Goich, Ricordi, 1,894; Iva Zanicchi, Ri-Fi, 1,770; Anna

Marchetti, Meazzi, 1,734; Betty Curtis, CGD, 1,665; Tony Cucchiara, Durium, 1,561, and Lucia Allieri, Italmusica, 1,558.

A footnote on the occasion of the Neapolitan song, once the Italian export staple, was that the two finalists from this category received the lowest votes from the foreign jurors in the semi-finals.

CGD and Ri-Fi were the leading companies going into the final, the former making it with all three entries and the latter with two of its three. Durium and Fonti-Cetra, each of whom had three semi-finalists made it with only one each. The other labels were Ricordi, Meazzi and Italmusica.

Although there were 10 men and 10 women in the semi-finals, the draft side came out ahead for the last round with six out of the 10 survivors. Among those who lost in the semi-finals were Orietta Berti, surprise winner in 1965. She had shown her victory was no accident by following up with a victory in Rome's Festival of the Roses. Other surprise eliminations were Nino Rossi and Louise, who constantly gave best-selling lines.

CANADA DISK SALES UP 29%

TORONTO — Record sales in Canada in the first three months of 1966 tallied a 21.6 per cent increase in units sold, and an even more dramatic 28.7 per cent rise in dollar sales, over the same period last year, according to the current report from the Dominion Bureau of Statistics.

The breakdown of unit sales shows stereo LP's up 30.3 per cent, mono LP's up 27.8 per cent, and singles sales up 13.4 per cent, over 1965. The dollar total for the January-March 1966 quarter, at distributor's net selling price, was \$7,730,847 in retail sales and an additional \$1,079,465 in record club sales.

Trans-Canada Branching Out

MONTREAL — A leading French-Canadian record company, Trans-Canada Records, will invade the English-language disk field, both at home and the U. S., in the near future. Although the French-Canadian record market is large and lucrative and many of the top artists here have won acclaim in France as well as bilingual French-Canadian artists, who sing in flawless French, are keenly interested in breaking into the English-language market.

Trans-Canada president, Jean-Paul Rickner, is currently setting up distribution across Canada, likely to involve Trans-Canada branch in Toronto and

EUGENE ORMANDY, Philadelphia Orchestra conductor, is greeted at the airport in Jamaica by Clifford R. R. managing director of CBS Records' affiliate, West Indies Records Ltd. Jamaica was the first stop in the five-week, 15,000-mile tour of Latin America being made by Ormandy and the orchestra.

Special for TV France Filmed In Montreal

MONTREAL — An hour-long TV special for the national TV network in France was filmed this month in and around Montreal, featuring French-Canadian artists known in France through their recordings. Host of the show, to be telecast at the end of July or early in August, is Georges Guetary, currently touring the province of Quebec after a successful two-week stand in a leading Montreal club.

Featured guests on the show are the dean of French-Canadian chansonniers, Philippe Aris Felix Leclerc; Donald Lauster, on Jupiter in Canada and under contract to Philips for the rest of the world; and Jupiter artist Marc Gelin, whose chart-topping "Tu Te Souviendras De Moi" has just been released in France and Belgium by Philips.

Other French-Canadian artists in the TV special are the yé-yé group, Les Classés, performing their current No. 1 record, "Et Maintenant"; ("What Now My Love") on Trans-Canada's young folk group, Les Cailloux; Apex Records' Dominique Michel; and Denise Filatrault and Claire Lepage. The TV show was produced by Janine Guyon, wife of Georges Guetary.

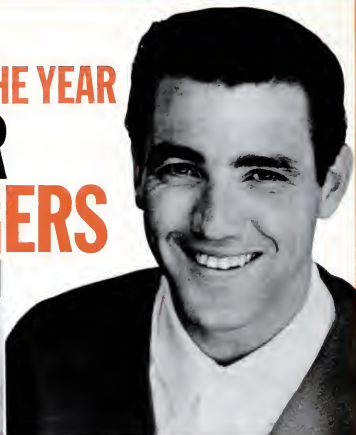
JANKOWSKI IN U. S. TO WAX HEIDI BRUEHL

HAMBURG — Horst Jankowski, leading German arranger, pianist and composer ("A Walk in the Black Forest") arrived in New York last week for talks with Mercury. Jankowski will be recording German singer-actress Heidi Bruehl for the U. S. market. Heidi Bruehl had the German version of "The Ballad of the Green Berets" ("100 Meilen von Berlin") which has sold more than 100,000 copies.

(Continued on page 36)



PROUDLY PRESENTS
THE ALBUM OF THE YEAR
IT'S OVER
JIMMIE RODGERS



MONO DLP 3717
STEREO DLP 25717

**BEST SELLING SINGLES
 BY JIMMIE RODGERS**

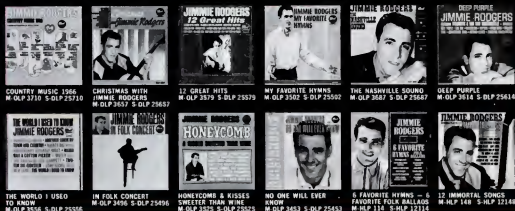
IT'S OVER
 Anita, You're Dreaming
 16861

NO ONE WILL EVER KNOW
 Rainbow At Midnight
 45-129

HONEYCOMB
 Kisses Sweeter Than Wine
 45-143

THE WORLD I USED TO KNOW
 I Forgot More Than You'll Ever Know
 45-239

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These Are The Mills Bros.
 (M)DLP 3699 (S)DLP 25699



BILLY VAUGHN • Great Country Hits
 (M)DLP 3698 (S)DLP 25698



BONNIE GUITAR • Two Worlds
 (M)DLP 3696 (S)DLP 25696



PAT BOONE • Great Hits of 1965
 (M)DLP 3685 (S)DLP 25685



LAWRENCE WELK & JOHNNY HODGES
 (M)DLP 3682 (S)DLP 25682



DICK CONTINO • Twilight Time
 (M)DL 3680 (S)DLP 25680



JO STAFFORD • Do I Hear A Waltz?
 (M)DLP 3673 (S)DLP 25673



THE TEN COMMANDMENTS • Original Music Sound Track (M)DL P1054-D (S)DLP 25054-D



NEVADA SMITH • Music from the score composed and conducted by Alfred Newman.
 (M)DLP 3718 (S)DLP 25718

BEST-SELLING SINGLES

BONNIE GUITAR
 (Get Your Liv The Way You Want It) Come On Home
 Would You Believe
 16872

BONNIE GUITAR
 I'm Living In Two Worlds • Goodtime Charlie
 16811

BARRY ALLEN
 Love Drops
 16756

PAT BOONE
 Five Miles From Home
 Don't Put Your Feet In The Lemonade
 16871

LAWRENCE WELK
 Washen Cowanhill • Tennessee Waltz
 16885

BILLY VAUGHN
 Buckaroo • Because They're Young
 16900

MIKE MINOR
 Tomorrow's OK By Me • Somewhere, My Love
 16880

THE GREATEST TALENT ON RECORDS



EMI Aides Accent Co-Operation

HELSINKI — Efficiency in licensing and pressing facilities among the EMI outlets in Scandinavia was theme of the annual

executive meeting held here, June 15. East, Swedish general manager, EMI overseas division, and chairman of the three-day

meeting, explained that although East, Swedish market was comparatively small in world terms, collectively it was substantial.

A start has been made on co-operative marketing services, particularly simple brochures. More ambitious projects are planned.

Those attending included Laurie Rokkanen, Martti Pihla, Martti Auninen (PSO), Robert Westerlund, Reinhold Backman, Björn Björklöv (R.E.N. Westerlund), from EMI's two licensees in Finland. From Norway were Hans Ro and Rolf Sverisen of Carl M. Iversen (licensee). Anders Holmstedt, EMI supervisor for Sweden and Finland and head of Skandinaviska Grammofon, Stockholm, was joined by Ivan Nordstrom and Tors Solnäsnes. Representing Scandinavian Gramophone, Copenhagen, were the firm's head, Steve Gottlieb—who is EMI supervisor for Denmark and Norway—and Kurt Mikkelsen.

U.K. Firms Push to Cool Off The Summer Sales Drought

LONDON—British manufacturers are energetically pursuing ideas that they hope will end the annual summer sales slump. This week, Pye launches a big drive on continental releases to capture the interest of the growing number of Britons seeking holidays in Southern European countries.

Pye's June 17 releases, schedule includes in a "Continental Fair" package no fewer than 22 records — 12 LPs, 7 EPs and 3 singles — from its continental licensees. Among them is the first major release by a leading Spanish label, Hispavox. (Currently developing its international business, Hispavox represents Pye in Spain and has been recording some of its artists, including Sandie Shaw, in Spanish for local release.)

Other labels providing material for Pye's continental sales push include Durium (Italy) and French Vogue. Involved are such artists as Marino Marini, Françoise Hardy, Marcello Miniero, Nini Rosso, Aimable and in French, Petula Clark.

Pye's sales push later will include releases on its Golden Guinea and Marble Arch budget lines. Special promotion is being set up with bowling centers, ballrooms, airlines and regional newspapers. It has enlisted co-operation of the Association of British Travel

Agents, asking members to tie in with local record dealers for co-operative displays.

EMI's June 17 Pleasure budget line will direct a sales effort at British resorts in the coming months. "We are out to reach new and lapsed record buyers and convert them into regular year-round customers for albums at all prices," explained label sales chief Arnold Kofsky.

Also directing attention at summer sales possibilities is Tony Calder, who with Andrew Oldham operates the independent label distributed by Philips. Its main line is singles with most product aimed at the top 40.

"With increasing growth of the transistor player market it means that teenagers are able to use disks increasingly in summer locations such as beaches and country picnics," Calder said.

"Instead of losing interest in buying summer singles we feel that they will begin to buy more. We may not get as far as reaching the American pattern of a summer peak this year, but it will begin to be noticed."

A recent immediate release, "Sittin' on a Fence," a Mick Jagger-Keith Richards composition recorded by a duo Oldham dubbed Twice As Much, was conceived and is being promoted as a summer song.

U.S. Entertainment Poverty Hits GI's, Artist Asserts

NEW YORK—Beulah Bryant, MGM Records artist, called upon to U. S. Government last week to provide more American entertainment to U. S. troops. Miss Bryant, who has been performing for U. S. troops in Germany and France for the last few months, said that soldiers are "starving" for American performers.

"Only about 10 to 15 percent of the acts appearing over there are American... mostly American GIs who are living in Europe. The soldiers claim they're awfully tired of British jugglers and magicians," she said. British rock 'n' roll groups are popular at the bases, but GIs still plead for "something from home."

Most of the booking agents abroad claim they can't afford American acts... can't afford their transportation overseas. The result is they must look to England for talent. She said, however, that American acts usually aren't allowed to perform in English military camps.

While there's an enormous number of clubs at U. S. military bases in France, Germany and Italy, American artists are also handicapped by a 15 percent tax at the bases, as well as the usual 10 percent agency fee, she said.

Miss Bryant has written the President in her drive to get more American entertainment for U. S. soldiers overseas.

Mann to Merc-Philips

LONDON—Manfred Mann, hot British group, has left EMI for Philips. The move came in a joint deal with Mercury-Philips combine.

The Mann group has just had a British No. 1 hit with "Pretty Flamingo." Licensed to United Artists for the U. S., it was chided as a Pop Spontaneous (Billboard, June 11).

Deal was set up jointly by Philips Records managing director Leslie Gould and Mercury

President Irving Green. Publisher Gerry Bron, the Mann group's agent, was in the U. S. recently to settle details with Green.

The day after the deal was completed, the group began recording in the Philips studio. Independent producer Shel Talmy has been retained for the first sessions. Paul Jones, group's lead singer, did not take part. He has been considering going solo. It is understood the Philips deal makes provision for this

Trans-Canada

• Continued from page 34

independent distribution in other area, and the next step will be to arrange release in the U. S. Preliminary discussions have already been held and a couple of major U. S. companies have indicated interest. Rickner forecasts release of from 20 to 20 singles in English in the first year, kicking off the Fernand Olgan, one of the best selling French-Canadian singers.

FROM THE MUSIC CAPITALS OF THE WORLD

AMSTERDAM

Violinist Heerik Szeryng was here for a special concert at the Rotterdam Concert Hall June 8.

Szeryng, who is under Philips contract, was introduced to the press by Bob Bouma, Philips' Phonographic Industries new publicity manager. Szeryng is the first soloist to play in this hall, the Concertgebouw. His first chart rider is the Fontana recording of "Wild Thing" by the Proclaimers. It is the first recording resulting from the merger of Fontana and Page One Records.

The song was written by Chip Taylor, who also wrote "I Can't Let You Go" for the Hollies. Within a week he will be with the Phonogram company, the song became a hit... The Soviet Union's Sviatoslav Richter performed June 10 in Rita Rey's TV show with Mark Murphy. FPI at Baur released on Fontana a disk of blues songs by Fred McDowell... Chet Baker's "The Shepherd" was a lively session of "The Modern Sound of Mexico" on Fontana... Borealis, the company's manager, John Mering who was among the Borealis delegates who visited Britain last week, disclosed that EMI-England will release recordings by HMV's Borealis group, which is in the near future. Shepherd's records will be launched both in British and U. S. markets. Mering also said that a recording contract for the German market is also in the works. A Parlophone chief, Roel Kruse, released the new Beatles' single, "Paperback writer" b/w "Rain" a few days ago... Captol-



RCA-TELEDAC CONFERENCE included a reception at the Hamburg City Hall, top. Among those shown at the reception were Danilo Soria, RCA vice-president and head of the international division; Roger Hall, a&R manager of the RCA classical department; Peter Baumberger, vice-president of RCA Overseas; Kurt Richter, vice-president and a&R manager for Teledac; and Hans Lieber, president and general manager of Teledac. In picture below, Soria, left, and Lieber listen to proceedings. About 35 executives from licensees in West Germany, Scandinavia, Benelux, Switzerland and Austria met with RCA representatives at the 10th anniversary of the contract between RCA Victor and Teledac to discuss new repertoire, preparation of the next sales season, and the country-by-country market, publicity, and promotion picture.



CHICAGO

Word is out to watch three more local groups make good. The Sams, The Amboy Dukes and Sunday's Children... WNNC-FM, its Arlington Heights tower toppled by one of the tornadoes that hit Northwest suburbs, comes back three times as strong this week. It will now reach all of Chicago with its hard-rock evening format. Moreover, says station's George Canty, "We'll be live for five live broadcasts from top teen clubs in the Northwest: The Hut in Des Plaines, The Other Place in Arlington Heights, The New Place in Algonquin, The Hole in the Wall in Mt. Prospect, etc... Of California scandal suits and Mercury's The Exceptions are (Continued on page 35)

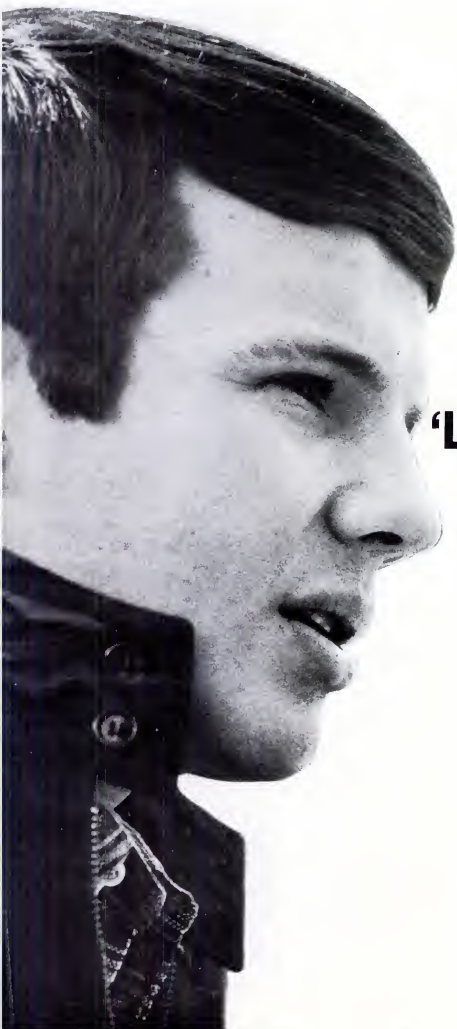
Austria Jazz Competition Reaches New High Note

VIENNA—Probably preeminent in terms of jazz history here, this year's international competition for modern jazz here was supported by high business and government officials. Among the patrons were Dr. Bruno Kreisky, Foreign Minister; Dr. Theodor Piiff-Percovic, Minister of Education; Bruno Marek, Mayor of Vienna, and Dr. Josef Neubauer, director-general of the Zentral Sparkasse (Savings Bank).

Many diplomats, including the U. S. and Soviet ambassadors, also lent their names. Among the competition judges were Julian (Cannonball) Adderley, J. J. Johnson, Art Farmer and Ron Carter. Chairman was Billboard's Warsaw correspondent, Roman Waschko.

The 80 musicians who entered came from Europe, the United States and South America. Prizes were awarded to the seven main jazz instrumentalists. They receive scholarships to the Berklee School of Music and, in addition, received approximately \$1,000. An award of about \$600 went to runners-up.

Added attraction was Friedrich Gulda's European Orchestra, with a line-up including Ernie Royal, Herb Geller (U. S.), and Ronnie Ross and Tubby Hayes (U. K.). The European Orchestra will give concerts in Warsaw and West Berlin. The main sponsor of the competition, the Zentral Sparkasse, announced that the contest will be held on alternate years.



**BOBBY
VEE'S
'LOOK AT ME GIRL'**

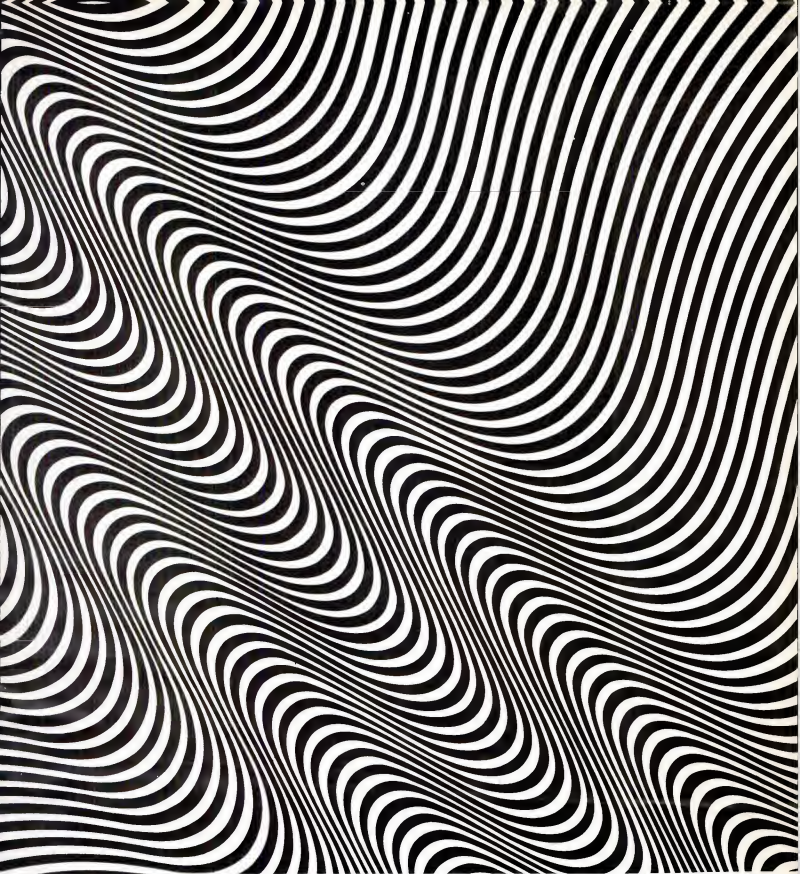
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FUTURE OF THE TAPE CARTRIDGE INDUSTRY

By Larry Finley
(President, International Tape Cartridge Corp.)

With ITCC's production planning calling for a minimum of 750,000 cartridges per month starting in September, it's evident that ITCC, with its parent firm Dextra Corporation, has great confidence in the future of the industry.

With the tremendous catalog of music available, indications at this point call for what ITCC considers to be a greater consumer demand than will be available. The company's projections are based on the fact that its catalog does not present just one record label but a combination of 60. These 60 labels could represent as much as 50 per cent of the over-all music available for cartridges.

This vast catalog, plus the fact that the ITCC production facilities are and will continue to be the largest in the business, puts ITCC in a most enviable position.

ITCC feels that just as 1965 was the year of color TV, this is the year of the stereo tape cartridge system.

The success of the concept has been proved by the Ford Motor Car Co., as well as the Chrysler, Mopar Division, Sears and Roebuck, Orrtronics, among other firms who are creating the market for ITCC cartridges.

In addition to Ford and Chrysler, General Motors has announced that their stereo tape system will be available in 1967 models.

The Lear Jet-stereo corporation is delivering thousands of automobile systems, as well as home systems, with a distributor network which daily increases the demand for ITCC cartridges.

In addition to these companies, Automatic Radio of Boston have announced their new 8-track unit with a continuing increase in sale of their 4-track unit.

Taiko Corporation of Los Angeles, as well as Craig, have announced new home models, as well as new automotive models.

It is a matter of public information that Philco

have introduced their new home unit, as well as Capitol Records who are making their home unit available by their distributors.

In the home entertainment field such giants as Motorola, Philco, RCA, and Packard Bell have announced home sets to be available this fall.

Several other giants of the home entertainment industry have not disclosed their plans, but it is widely known that practically every manufacturer of stereo record players will have home units, as well as automotive units available for Christmas delivery.

Borg-Warner and Tenna Corporation are already

on the market with their sets and certainly not to be overlooked is TelePro with an automobile and home unit. These are in addition to the tremendous sales impact of Muntz, Trans-World and dozens of importers.

A significant factor in the field will be Livingston Audio Products which is introducing a compatible 4 and 8-track playback.

If one were to figure that the average amount of tapes per unit would be as low as 20 cartridges for every set sold, the cartridge duplicators and distributors will not be able to satisfy a fraction of the public.



ITCC STAFF GATHERS IN ITCC President Larry Finley's office to participate in cake-cutting festivities as firm marks first year in business. (Left to right): Don Diamond, production manager; Larry Mirken, home counsel; Jerry Pillerdorf, director of marketing; Jack Lewis, assistant to president; Finley (cutting cake); Merriam Satterlee, secretary to president; Billie Dobson, director of customer relations.

THE START OF ITCC

On September 1, 1964, Larry Finley foresaw the great potential of the stereo tape cartridge field. Immediately after resigning from MGM Records, where he was employed as Special Director of Sales, Finley formed a New York corporation called Finley Industries, Inc. The purpose was to secure licenses from various record companies which would permit Finley to duplicate and distribute continuous loop cartridge tapes.

With very limited finances, Finley proceeded to make deposits with various record companies for long-term exclusive leases. At the same time, he endeavored to find financing for the production and establishment of a firm, not only to duplicate but to distribute and sell these cartridge tapes.

Financing was no easy problem as everyone's opinion at that time was that the stereo tape cartridge business was at least 10 years off.

In May of 1965 Finley had many available record contracts but no production or sales facilities. At that time, he met Frank Brennen and Daryl Scholten, who had a firm called Tape Handling in Fairfield, New Jersey. The firm's finances were very limited at that time, to engage in the tape operation which Finley thought would be needed.

Because of Finley's financial status, Tape Handling was unable to go into production; in fact, they were seriously considering discontinuing the thought of producing tape cartridges and confining their activities to the successful phase of the business, which was the production of reel-to-reel tapes.

In order to keep Tape Handling alive in the cartridge field, Finley paid advances of several thousands of dollars each month just to keep them interested in engaging in this new activity.

Finley estimates that he spoke to at least 100 bankers, investment houses and record companies, attempting to induce them to back him in what he thought would eventually be a revolutionary, new industry.

On May 15, Finley was introduced to H. Earl

Smalley, Chairman of the Board of Dextra Corporation, a publicly held company in Miami, Florida. Smalley, in addition to being Chairman of Dextra, had various other interests and Smalley immediately saw the possibility of this new concept.

On May 15, 1965, Finley formed International Tape Cartridge Corporation and on June 4, 1965, transferred all of the stock of ITCC to Dextra Corporation for various other considerations. The

financing Finley secured from Dextra enabled him to acquire new contracts and enter into production with Tape Handling, producing the first 4-track cartridges which were sold. During the months of June, July and August, Finley's entire office staff was housed in an office with 400 square feet of space, making preparations for the first releases which were scheduled for September 1.

(Continued on page ITCC-28)

INTERNATIONAL TAPE CARTRIDGE CORP.

Executive Staff

LARRY FINLEY, President: (See profile, this issue.)

JACK LEWIS, Assistant to President: Lewis, who holds a BBA in Business Management from the City College of New York's Borough School of Business, came to ITCC when it was launched with several years' experience in publishing and recording, and music library management.

JOSEPH J. KLEIN, Director of Operations: A CPA, Klein spent six years with a national public accounting firm prior to joining ITCC. Before that, he was affiliated with Lever Bros. A graduate of Columbia University's Institute of Accounting, Klein also handles ITCC duties as assistant secretary and assistant treasurer.

LAWRENCE MIRKEN, Secretary-Treasurer: An attorney with 30 years of experience—including legal and business aspects of music, entertainment, and motion picture fields—Mirken serves as chief legal officer of ITCC in addition to his other duties.

JEROME PILLERDORF, Director of Marketing: Pillerdorf is in charge of sales promotion, and marketing research at ITCC. He formerly worked as a consultant for Union Carbide, Celanese, Director, and the Hot Corp. of America. He has a masters degree in marketing from the University of Pennsylvania and has worked with several major department stores on brand merchandising programs.

LOUIS CAPONE, National Sales Manager, Music

Distributor Sales Division: Veteran of 18 years in record business, has background in music publishing, production, advertising, sales. He is in charge of sales in music-record industry accounts.

DON DIAMOND, Production Manager: With 21-plus years in the record industry in sales, merchandising and promotion, Diamond's job is to assure ITCC of the most comprehensive catalog in the tape cartridge industry. He was formerly with Columbia Record Distributors, New York, and has been associated with RCA Victor, Coral, Cosmat and retail outlets.

HARRIETT LEFMAN, Manager of Copyright & License Department: Previously head of the MGM/Verde Records label and copyright department, Miss Lefman is considered one of the most knowledgeable people in the field. Her department at ITCC is responsible for the payment of royalties to record companies as well as music publishers.

BILLIE DOBSON, Director of Customer Relations: Miss Dobson was formerly head of the A&R department of a major record company for seven years before joining ITCC. A native of Texas, she graduated from the McMain Girls School in New Orleans, and worked for an airline company before getting into the record business.

OTHER ITCC STAFF MEMBERS INCLUDE: Marvella Talmach, Controller & Assistant Treasurer; Hal Fogelman, Director of Order Department; Stewart Roper, Credit Manager.

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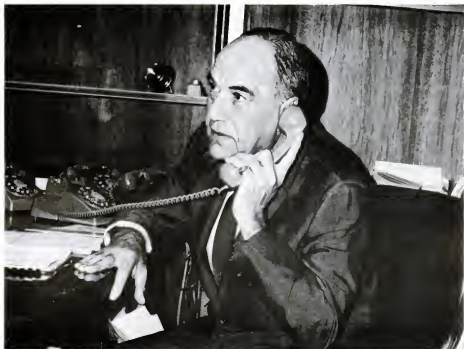
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THE GREATEST TALENT ON RECORDS AND TAPE!



PROFILE: LARRY FINLEY



LARRY FINLEY



National defense and store traffic were both served during World War II metals drive promotion staged by Finley Credit Jewelers.



From 1953-1960 Larry Finley directed The Los Angeles Examiner's Christmas Benefit Show. He's seen above with two of the 1960 Show's top attractions.

Larry Finley, 53, has crammed into a single lifetime the colorful careers of a dozen men.

The man who today heads the International Tape Cartridge Corp. and in one year has guided it into becoming a major factor in the new CARB ridge industry, has held the limelight many times before with his exploits in various fields.

As owner of a jewelry store in Burbank, Calif., during World War II his promotional sales techniques drew nationwide attention, including a full-page report in *Life* magazine.

As owner of San Diego's Mission Beach Ballroom in San Diego, Calif., he filed an antitrust action against Music Corp. of America, claiming he was being bypassed with name bands for the benefit of a competitor—and won the court's nod.

As founder-president of a fifth radio network, Progressive Broadcasting System, he built a chain of more than 500 stations.

As a movie producer of "The Bushwhackers," he brought Dorothy Malone out of her Texas retirement to share billing in the film with John Ireland, Wayne Morris, Lon Chaney Jr. and Lawrence Tierney.

As a disk jockey on Hollywood's Station KFWB, "Larry Finley Time" (10 p.m.-4 a.m.) enjoyed the biggest nighttime rating, and was given an additional daytime schedule (12:45-3:30 p.m.) to give "The Voice With a Smile" (as he was billed) 52½ hours air time per week.

As owner of a late-hour Sunset Strip restaurant, located next door to the then-celebrity-studded Macambo, Larry Finley's M.O.P. (My Own Place) became the favorite hangout for the top names in show business.

As a TV personality, he served as master of ceremonies of "Strictly Informal" on KNXT, the CBS-owned station in Hollywood, and also handled TV celebrity interviews in telecasts of movie premieres.

These are but a few highlights in the varied career of the indefatigable Finley. Of course, he has been involved in less spectacular ventures. Each, however, is tackled with boundless energy, imagination, and with a showman's eye toward gaining maximum exposure for his project. Finley himself is not a flamboyant individual but he is well versed in the showman's art of selling, whether it be a product or a concept.

Lawrence Finkelstein was born May 4, 1913, in Syracuse, N. Y. He attended high school there, and enrolled at Syracuse University. His college career was short-lived.

"I was bounced out after three months," he recalls. "I staged a one-man demonstration to protest the school's ban of cars on campus by driving a car up the steps of Crouse College. Some 50 youngsters were going to join me, but when none of them showed up, I did it myself."

He fronted a band at night, and "changed my name so that it could fit on the marquee." During the day, he worked in a jewelry store as a salesman. It was the same store where he had worked while in high school.

"I started working at the age of 12," he recalls. "I worked at Marks Brothers in Syracuse. I was so small, I could climb into the store window and help dress it. Most of the time, I'd stand on a box behind the counter and take in repairs. After closing time, I sold papers, and would then go over to the Regent Theater to sell popcorn. In a way, I held down three jobs in those days. Later, I turned band leader and jewelry salesman."

In 1939, Finley came to Los Angeles on a vacation, liked it and decided to stay. He opened a credit jewelry store in Burbank with \$5,000 of borrowed money. In January 1943, he sold Finley's Credit Jewelers for \$250,000 when his draft classification was changed from 4F to 1A. The operation had grown, with branches in Hollywood and at the Lockheed factory.

He remembers those days fondly, and credits this period with having spurred him into owning his own hall room. "We used to have store promotions which featured street dances using Freddy Martin and His Orchestra. Later, I took over the Casino Gardens Ballroom in Santa Monica to stage free dances each month for our customers."

It was during this period that Finley had staged his promotion which got him national publicity. There was a war-time shortage of alarm clocks, particularly in Burbank, home base of Lockheed's

(Continued on page ITCC-25)

congratulations!



**My, how
you've grown
in one short year!**



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8 TRACK STEREO TAPE CARTRIDGES

Audio Fidelity has been proud to have
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on 4 track tape cartridges

See ITCC for Audio Fidelity product on both 4 and 8 track stereo tape cartridges.



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Enjoy your favorite 8 track stereo tape selections in music hall realism. You'll appreciate your favorite music, undisturbed by commercials, static or fade out. Orrtronics Stereo players and tapes faithfully present the choicest of entertainment, hour after hour, without interruption. This most compact of all stereo players can be handily and quickly installed in all makes of cars. It's truly a sound choice.

SPEAKERS ... There is a choice of two types of high fidelity speaker kits.

INSTA-MOUNT speakers are for flush mounting. Upholstery need not be removed for installation and the speakers are waterproof.



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a sound choice ...

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 P.O. BOX 864, TOLEDO, OHIO 43601

ITCC—A STUDY IN GROWTH

Within one year ITCC has emerged as a major factor in the tape CARtridge industry. The firm's growth is outlined in the facts and figures contained in the following statement by its president, Larry Finley:

"When ITCC started its shipments in August of 1965, total billings for the month were \$5,679. The following month of September resulted in the billing of \$36,034.

"This billing has increased each month so that seven months later, in April, the ITCC billings for that month were slightly under \$300,000.

"The first two months' billings were low, not because of a lack of business, as over \$1,000,000 in sales were secured in the first 30 days of the operation of the company, but due to the fact that the new company's production facilities could not keep pace with its sales.

"The tremendous growth of ITCC has been, not only because of the increase of its catalog plus the addition of the Lear Stereo 8 and Orrtronics 8 cartridges to the ITCC family, but because of the increased production facilities made possible by Stereo Devices.

"Stereo Devices, the manufacturing facility for ITCC, is projecting a gradual increase in production. According to its plans, in September, when the major automotive firms and larger home entertainment companies introduce their playback units, its production capacity for ITCC will be in excess of 750,000 cartridges per month. This production capacity will enable ITCC to ship in excess of \$250,000 per month.

"At this rate, it is projected that the ITCC volume will exceed \$300,000 per year."

CARtridge Marketing: 'It's a Razor and Blade Business'

By JEROME PILLERSDORF
(ITCC Director of Marketing)

Every product has its logical prospects:

With a company like ITCC, by definition, our prospects are limited to owners of tape CARtridge players. The sale of tape cartridges is analogous to the sale of razors and razor blades. While there is initial business to be had in the sales of cartridge players themselves, the big business for the retailer will be in pre-recorded cartridge tapes. We estimate from our surveys and our sales records that each new purchaser of a tape player will buy, within the next year, approximately 20 tape cartridges.

We will endeavor to keep our position of leadership in the industry by continually adding to our catalog to maintain high production output, providing exciting packaging and point-of-sale material, and such other marketing tools as may be appropriate.

We are fortunate that the tape cartridge players are being promoted and sold by some of the best merchandising organizations in the world—the auto companies with the original equipment as a primary factor. Additionally, by the end of the year there will be approximately 20 significant companies who will be marketing units designed for home use and the automobile after-market.

Having, as we do, the most extensive libraries in both 4 and 8-track cartridges, we at ITCC are

SAMPLER SALES

ITCC at present produces the stereo tape CARtridges which is given with each set sold under the Sears, Roebuck private label, with the Lounge Chair unit manufactured by the Berklime Manufacturing Co., and with the Chrysler-Mopar unit which is available as an after-market feature by the Chrysler Corp.

equipped and prepared to provide high quality cartridges for all of the important units currently available, and for the major new units yet to appear on the market.

The music we record on tape cartridges comes from the record albums of more than 60 major labels. For the most part, the prospective purchaser has only to see that the music he has enjoyed on records is now available in tape cartridge form to be motivated to buy. This contributes to the continued demand of an album on tape cartridge long after that record album has been on the market. People who have enjoyed record albums at home will naturally want their favorites available for mobile use.

While we earlier indicated that we are dependent on the sale of players, we also contribute substantially to the sales of players by making a wide selection of recordings available in cartridge form. Also, owners of in-car stereos, in order to make full use of their tapes, will be motivated to purchase home cartridge units, thus, further broadening the over-all market.

soundtracks: "Stage Coach," "The Blue Max," "The Collector," "A Patch of Blue," "The Moment of Truth," "Juliet of the Spirits," "The Tenth Victim," "Gulliver," "Harper," "The Gospel According to St. Matthew" and "The Man in Istanbul."

All original soundtrack and cast albums are available in ITCC's cartridges in all configurations.

ITCC to Issue 'Bible' Soundtrack

ITCC will soon issue the only available tape CARtridge version of the original soundtrack to "The Bible," the Dino De Laurentis production, directed by John Huston, and released by 20th Century-Fox Films. The score is by Toshio Mayuzumi.

ITCC emerges as the sole owner of cartridge rights to the soundtrack under terms of its exclusive contract with 20th Fox Records, the disk subsidiary of the picture company.

ITCC leans heavily on original soundtrack fare. From its experience in the industry, ITCC sales indicate very strong acceptance of soundtrack cartridges.

At present the ITCC catalog offers original soundtracks and original cast albums of such productions as MGM's "Doctor Zhivago," "The Singing Nun," "Born Free"—20th Century-Fox's "Zorba the Greek," "The Magnificent Men in Their Flying Machines," "Our Man Flint," and "Batman"—Kapp's "Man of La Mancha"—Colpix's "Lawrence of Arabia"—Roulette's "Russian Adventure" from Russian Cinema, "Study in Terror" and "Sleeping Beauty."

A contract was signed giving ITCC exclusive rights to Bobby Sharkey Mainstream, making available to ITCC customers the following original

A Million Miles of Tape in 1966

ITCC figures to use slightly over 1 million miles of tape in its standard 4 and 8-track tape CARtridges this year, which means good business for Audio Devices, sole supplier of this raw tape to the firm. The figure does not include tapes for Orrtronics' 8-track, also handled by ITCC. Audio Devices also figures to profit in two other ways, as the owners of 20 per cent of ITCC stock and through its wholly owned subsidiary, Stereo Devices, which warehouses and supervises duplication for the major cartridge firm.

W. T. Hack, president of Audio Devices, called the association with Stereo also profitable because of "cross-fertilization of technology" for the two firms by enabling Audio to learn what the duplicator wants. Audio, a long-time manufacturer of magnetic tape, also produces its own 4 and 8-track cartridges.

Audio Devices is on the cartridge industry's standardization committee and also has been active in attempts to standardize duplication. Hack feels the industry's future is in both 4 and 8-track, but thinks the introduction of compatible players would soften the conflict between the two systems. For now, Audio Devices can prove how important the cartridge field has been to it through Audio's healthy financial reports with finances greatly enhanced through the association with ITCC.

ITCC Boasts Industry's Largest Catalog

By Don Diamond
(ITCC Production Manager)

At the time of publication, ITCC's catalog lists 60 different record labels, 30 of which are under exclusive contract to ITCC. All of these labels are available in the three configurations: the Lear Stereo 8, the Standard 4-track and the Orrtronics 8-track.

The labels exclusively tied to ITCC include 20th Fox, Mainstream, Colpix, Roulette, Vee Jay and Jubilee.

A weekly production meeting is held, headed by Don Diamond, who is in charge of production for ITCC. At that time all of the new releases from the 60 record companies are carefully screened.

The meeting is held each Monday morning when the latest issue of Billboard with its Top LP's chart is available. As soon as one of our contracted labels has an LP hitting the Billboard chart, this album is rushed into immediate release to CARtridge form.

In addition, advance releases by record companies are discussed and, based upon the music business knowhow of our staff, new cartridge releases are timed with the simultaneous release of the album by the record company. This assures the ITCC distributors and dealers as well as the record companies under contract to ITCC that the stereo tape cartridge consumer will receive the latest releases.

NEW PACKAGE TO BE UNVEILED

ITCC stereo tape CARtridges will be available in its new package in approximately 90 days.

The one package will accommodate all existing 4 and 8-track cartridges. It will be constructed of a high impact, shatter-proof plastic which will afford maximum protection to the tape cartridges, and provide a safe storage container, according to ITCC marketing director, Jerry Pillersdorf. Its one-piece construction simplifies removal and replacement, especially important for automobile use, he said.

The packages will be illustrated by full-color reproductions of the original record album cover with the title visible on all sides.

Before selecting the final design, the packaging in the industry was reviewed, and leading industrial designers were consulted, according to Pillersdorf. The plastic material to be used was selected for its strength, clarity and long shelf life, he said. Adhesion systems were tested to insure compatibility with both the labels and plastic. Tests to determine the durability of the container in shipping were conducted to assure the protective qualities of the new package, he said.

"With the design and dye costs already budgeted, we will offer our new package to other tape cartridge suppliers at an attractive price," Pillersdorf said.



**Dig this:
Your recordings and
our tape cartridges.
(We could make such
swinging music together.)**

We're doing more with cartridges than anybody in the tape business. But any cartridge we make is only as good as the lubricated tape it loops. After 30 years of producing high-performance recording media for studios, duplicators and music lovers, you'd think we'd know how to make a durable Mylar-based tape that virtually eliminates oxide and lubricant rub-off. You'd be right. Write for details to Audio Devices, Inc., 235 E. 42nd St., N.Y. 10017.

**audiopak &
audiotape**
Your keys to the cartridge kingdom

Congratulations, ITCC, on your First Anniversary...

WE ARE PROUD TO HAVE BEEN APPOINTED THE 8 TRACK TAPE CARTRIDGE DISTRIBUTOR FOR THE STATE OF ALABAMA

AND TO HAVE TAKEN PART IN THE HISTORIC PRESENTATION OF THE FIRST GOLD TAPE CARTRIDGE
AWARDED TO HERB ALPERT AT THE MUNICIPAL AUDITORIUM, BIRMINGHAM, ALABAMA



From left to right:

Larry Finley, president of
ITCC, presenting the first
Gold Tape Cartridge Award
to Herb Alpert, A & M
Records, whose "What Now
My Love" cartridge passed
the \$300,000 sales mark.

Also pictured Larry D.
Striplin, Jr., president of
Nelson-Brantley Glass
Company, and
William L. Lewis, Jr.,
manager of retail operations.

NEL / BRAN

NELSON-BRANTLEY GLASS CO., INC.

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Congratulations

to

*Larry Finley
and all at...*

ITCC

*on your
First Anniversary*

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(and we think they're
sweet on us, too)

if you need
repertoire

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- FOR ALL CARTRIDGES —
4 AND 8 TRACK
- PRESSURE-SENSITIVE
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FOR RECORD PROMOTION



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The finest, most profitable tape cartridge system you can handle.

Auto—The most complete line of 8-track automatic tape players on the market. The only line to offer a wide selection of models including integrated AM or FM Radio with FM Multiplex—solid state. Easy installation with 2 or 4 speakers. The line that set the standard for the major auto manufacturers.

Lear Jet Stereo 8 Model ASFM-830-H (Tape Player with FM Radio)

Home—Plugs into existing home stereo equipment and plays the same Stereo 8 tape cartridges. It's the most completely automatic, continuous stereo music system ever devised for the home. So simple to operate, even a child can do it. Stereo 8 is the tape cartridge system endorsed by over 40 leading record companies.

Lear Jet Stereo 8 Model HSA-900 (Home Tape Player Attachment)



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STEREO 8*

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*the world's largest producer of 4 and 8 track
stereo tape cartridges . . .*

Three basic cartridge configurations:

Lear Stereo 8-track

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& the standard 4-track

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of 8-track stereo tape cartridges, upon their 1st anniversary.

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A DEALERSHIP
IN ILLINOIS?**

Use coupon, or call
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Please rush details telling me how I can become a dealer
for the ITCC line of 4 & 8-track stereo tape cartridges.

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PHONE _____

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Congratulations, I. T. C. C.,

and best wishes for your continued success.

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218 FOURTH ST., TRENTON, N. J. (609) 882-1660

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JUNE 25, 1966, BILLBOARD

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— D. 20.000 —

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Manufacturing

Stereophonic Music B
Big Business In Autom

Possibility Of Bo

STEREO TAPE
FOR MOTORIST

ive, Listen to Ster

According to **Newsweek**, which devoted a full issue to tape-cassette recently, the new business started with the invention of George Eastman.

Drive Along

CHICAGO, ILL.
SUN TIMES

...ge business,
...of a boom."
...Livingston.
...system will
...unless

Car Stereo
Music
On Ma

...ers learn for-
while commut-
-vout, Bible mes-
-available. Might
on the Los
ays.

Car Start
Is Simple
To Install

MAN TO TUG
Stereo
Best Thing
Markets
BOB THURMAN
WOOD (AP) — 24

MAR 21 1968

Instant Stereophones
Newest Mus

HOLLYWOOD ART-JOB

Entertainment industry has
created a new

F BILLBOARD
Music in Car
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Bob Thomas



Home of Texas Tape Cartridge Corp., Fort Worth, has approximately 15,000 square feet of space devoted to the warehousing of over 125,000 cartridges of the ITCC catalog.



At right, George Slaughter, president of Texas Tape Co., the ITCC warehouse, sales and billing facility for Texas, Louisiana and Oklahoma, supervising the placement of ITCC cartridges in the warehouse.

'Finley Helped Market Tremendously': Wally

Harold Wally of Wally's Stereo Tape City, New York City's largest retail outlet of tape CARtridges and players, cites Larry Finley, president of ITCC, as having "helped the cartridge market tremendously by being on the ball." Wally, whose outlet stocks a 10,000-cartridge library, explained that ITCC came out with new, current releases as soon as possible, and carried timely releases of all types from rock 'n' roll to classical. Wally's sells 4 and 8-track cartridges from the major duplicators.

The retailer predicted the industry would go both 4 and 8, although 4-track is in the lead now. This

means, he said, that he will have to continue to stock a double inventory of cartridge titles. He said that compatible players were probably the eventual answer.

Technically, he said, 4-track is the superior system, but added there were marketing advantages to 8. "We have to go with the industry." He called 8-track "more sophisticated."

Wally explained that his father, Harry Wally, had started in the auto radio business 45 years ago and expanded to car heaters and air conditioners. He sold the latter two phases of the business recently

to concentrate on cartridges and cartridge players.

Among celebrated customers of Wally's have been Sammy Davis Jr., Beatrice Lillie, Peter Nero, Sarah Vaughan and Bobby Vinton. Wally also installed players in the campaign trucks of Mayor John Lindsey and in the car of William Buckley, Jr., his Conservative Party opponent in last year's New York mayoralty election.

Because of the steady increase in cartridge player installations, Wally's is looking for larger quarters for its family business, which is still operated by the elder Wally and his five sons. Harold Wally felt this confidence in the industry's future was warranted by the rapid strides now being made as sales steadily rise.

New ITCC Home to Showcase All Available Playbacks

ITCC has completed negotiations to move its general offices to the new ITCC Building located on Fifth Avenue between 52nd and 53rd streets in New York City. The firm expects to be in its new quarters by Aug. 1.

ITCC will initially occupy 8,500 square feet of space, with plans for acquisition of additional space as it's needed. The administrative, sales, production,

bookkeeping and billing will be housed under one roof.

In addition, there will be a large showroom which will display every available automotive and home tape playback unit on the market, according to ITCC president, Larry Finley. The showroom will be open to the public so that it can see and compare all the various systems and sets.

Finley stated that he feels "this will make the ITCC Building the stereo cartridge center of America." Finley also stressed that ITCC is not in the business of selling units and that its sole function is to supply distributors with stereo tape cartridges in all configurations.

All manufacturers will be invited to display their sets as well as to supply literature so that the hosts who will be assigned to the showroom will be able to give a fair and unbiased demonstration of all types of units.

Glass Firm to Distribute ITCC Line

The Nelson-Brantley Glass Co., a firm distributing automobile glass for Ford and Chrysler in Birmingham, Ala., has signed an exclusive agreement with ITCC to distribute the ITCC 4 and 8-track CARTRIDGE lines in Alabama. Nelson-Brantley, who has been distributing and retailing playback units for some six months, has five branches in the State.

According to Larry Striplin, president, the company entered the cartridge market because of its natural association with the automobile industry. Nelson-Brantley, who will stock the complete line of the ITCC 4 and 8-track cartridges, also will market the cartridges in its own stores.

California Auto Radio Reports 'Fantastic Success'

A great booster for ITCC-duplicated product is California Auto Radio, operating at the automotive parts department level in chain stores.

"Believe it or not, we've had fantastic success with every piece of music Larry Finley's given us," said the company's president, Bob Maniaci. "The reason? Maybe it's our enthusiasm. Maybe we're ordering correctly."

Whatever the reason, California Auto Radio has struck paydirt as an ITCC distributor. Tape CARtridges have given the seven-year-old company the "greatest product to hit the automotive sound field ever," Maniaci said. "I believed that stereo would never catch on," the distributor said. "We had been selling a car record player by ARC, and now that they're making cartridge players, it's opened our eyes to the potential of this industry."

A conservative guess by Maniaci is that he places between \$20,000 to \$25,000 in orders with ITCC each month. "Larry's got more going for him than anybody—his ability to promote, secure new labels and move quickly."

California Auto Radio covers the State of California. (Continued on page ITCC-21)

Finley's Foresight and Industry Hailed by Malamud

Jules Malamud, executive secretary of the National Association of Record Merchandisers, commended ITCC's Larry Finley for foresight in recognizing the potential of the CARtridge industry, and for his contribution to the growth of the field. Said Malamud:

Larry Finley is without a doubt one of the foremost names in the tape cartridge industry. His foresight in seeing the great possibilities of the tape cartridge, his industriousness and determination in bringing the tape cartridge to the attention of the record industry, and his leadership in effecting widespread distribution of the product, are to be commended by every member of the industry.

While others were reluctant to act, and adopted a wait-and-see attitude, he realized the tremendous potential in the field, and envisioned the opportunities which tape cartridges offer the record manufacturer, wholesaler, and retailer, as well as artists, music publishers, and writers.

"His company was the first representative of the

tape cartridge industry to become a member of NARM, and with his aid, we are now proud to number the most important names in the industry on our membership rolls."

Lou Capone Named

ITCC has split its sales division into two separate units. The Music Distributor Sales Division will deal specifically with the record industry and its outlets, while the other branch's primary concern will be automotive parts distributors and electronics field.

In conjunction with the separation, ITCC has appointed Louis Capone as national sales manager of the Music Distributor Sales Division. Capone, a veteran of 18 years in the record industry, will report directly to Jerome Pillersdorf, director of marketing. His experience covers the areas of production, sales, development and A/R. Capone is credited with discovering Vic Damone, Tony Bennett and Alan Dale.

Why 12 Candles on ITCC's First Anniversary?



... because we've grown 12 years in just 12 months!

In one short year International Tape Cartridge Corporation has become the world's leading source of four and eight-track stereo tape cartridges. ITCC cartridges account for more than 50% of those now being sold.

This achievement could never have come about without the right labels, the right selections, the right distributors, and the right dealers. ITCC also extends its gratitude to **Billboard** for its outstanding work in pioneering the promotion of the entire tape cartridge industry.

Sincere thanks from ITCC!



Subsidiary of Centra Corporation

points the way



***Now is the time to
find out how***



Subsidiary of Dextra Corporation

***can put you in
the sales picture***



BIGGER THAN BOTH OF US

International Tape Cartridge Corporation, the world's largest source of four and eight-track stereo tape cartridges, has the most extensive line of product currently available for the industry. It is in effect, a manufacturing "one-stop" because it is a single source of over 60 famous record labels.

ITCC offers the three basic cartridge configurations: Lear Stereo 8-eight track; Orrtronic—eight track; and the standard four track. On top of that you can choose from more than 1,800 current and standard best sellers . . . featuring over 300 favorite artists.



the labels...

(in alphabetical order)

| | | |
|--|---|--|
| <p>A&M ABC-PARAMOUNT ATCO ATLANTIC AUDIO FIDELITY</p> <p>BRASILERO</p> <p>COLPYX COMMAND CRESCENDO</p> <p>DANA DEXTRA DOT</p> <p>ELEKTRA EMBER (ENG.)</p> <p>FOCUS FOLKLORICO FONTANA</p> <p>GLAD HAND GRAND AWARD</p> | <p>HANNA BARBERA HORIZON</p> <p>IMPULSE INTERNACIONAL</p> <p>JOSE JUBILEE</p> <p>KAPP KENDALL</p> <p>LAURIE LIMELIGHT</p> <p>MGM MAINSTREAM MELODYCA MERCURY MIRA</p> <p>MURWOOD MOONGLOW MOBILE FIDELITY MUSICOR</p> <p>NONESUCH NUOVA GLA</p> | <p>PHILIPS PRIMA</p> <p>ROULETTE ROULETTE SILVER SEAL</p> <p>SEEDO SESAC FOR AUTOMOTIVE USE SMASH SPOKEN ARTS STARDAY STAX SUNSHINE</p> <p>TANGO TICO TROPICAL 20TH CENTURY-FOX</p> <p>VAULT VEE JAY VERVE VOLT</p> <p>WESTMINSTER</p> |
|--|---|--|



HOW BIG A SLICE DO YOU WANT




the artists...

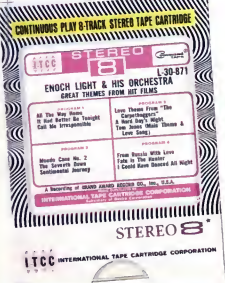
(in alphabetical order)

HERB ALPERT and the TIJUANA BRASS
STEVE ALLEN
LOUIS ARMSTRONG
HOYT AXTON
PEARL BAILEY
COUNT BASIE
TONY BENNETT
PAT BOONE
OSCAR BRAND
TERESA BREWER
RAY CHARLES
THE RAY CHARLES SINGERS
PETULA CLARK
CLEANBOTT
SAMMY DAVIS
DION
ALFRED DRAKE
DUKES OF OREILAND
DUKE ELLINGTON
ELLA FITZGERALD
CONNIE FRANCIS
FREDDY & THE DREAMERS
GERRY & THE PACEMAKERS
STAN GETZ
ASTRID GILBERTO

EYDIE CORNE
LIONEL HAMPTON
WOODY HERMAN
AL HIRT
HARRY JAMES
JACK JONES
STEVE LAWRENCE
ENOCH LIGHT
LITTLE ANTHONY & THE IMPERIALS
JOHNNY MATHIS
ROGER MILLER
NICHOLS & MAY
ANYONE PREVIN
DELLA REESE
NELSON RIDDLE
THE RIGHTEOUS BROTHERS
DAVID ROSE
SABICAS
SOUPY SALES
SONNY AND CHER
BILLY VAUGHN
LAWRENCE WELK
HANK WILLIAMS
ROGER WILLIAMS
AND OVER 300 OTHERS



JOIN THE PARADE



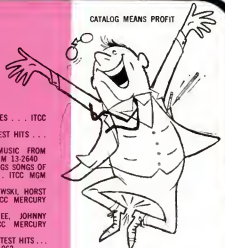
standard best sellers

(on 4 & 8 track) . . .


from our list of over 1,800 titles

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BRASS . . . ITCC A&M 51-110
GOING PLACES, HERB ALPERT and
the TIJUANA BRASS . . . ITCC A&M
51-112
FERRANTE & TIGHE with PERCU-
SION . . . ITCC ABC 33-248
LOOK AT US, SONNY AND CHER . . .
ITCC ATCO 46-3317
LOUIS & DUKES OF OREILAND . . .
ITCC AUDIO FID. 16-5924
PERLUSSIVE PERCUSSION, VOL. 3,
ENOCH LIGHT . . . ITCC COMMAND
30-817
STEREO (SOUND) 35/MM, ENOCH
LIGHT . . . ITCC COMMAND 30-826
CAST YOUR FATE TO THE WIND,
ARTHUR LYMAN . . . ITCC CRES-
CENDO 50-607
THEME FROM "A SUMMER PLACE,"
BILLY VAUGHN . . . ITCC DOT
15-25276
WONDERFUL! WONDERFUL! LAWRENCE
WELK . . . ITCC DOT 15-25552
THE ROARING 20'S, ENOCH LIGHT
ITCC GRAND AWARD 35-201
ROMAN CARNIVAL, CHARLES MAG-
NANTE . . . ITCC GRAND AWARD
35-260
RUSTY HAREN in ORBIT . . . ITCC
JUBILEE 17-2044
SONGS OF THE FABULOUS 50'S, ROGER
WILLIAMS . . . ITCC KAPP 52-3209

DEAR HEART, JACK JONES . . . ITCC
KAPP 52-3415
DION SINGS HIS GREATEST HITS . . .
ITCC LAURIE 36-2013
DAVID ROSE plays MUSIC FROM
"GIGI" . . . ITCC MGM 13-2640
HANK WILLIAMS JR. SINGS SONGS OF
HANK WILLIAMS . . . ITCC MERCURY
13-4213
THE GENIUS OF JANKOWSKI, HORST
JANKOWSKI . . . ITCC MERCURY
37-60993
THE SWEETHEART TREE, JOHNNY
MATHIS . . . ITCC MERCURY
37-61041
TERESA BREWER'S GREATEST HITS . . .
ITCC PHILIPS 41-600-062
COUNT BASIE/SARAH VAUGHAN . . .
ITCC ROULETTE 22-52061
THE BEST OF DINAH WASHINGTON . . .
ITCC ROULETTE 22-25289
THE RECORD OF ROGER MILLER . . .
ITCC SMASH 39-67061
ZORBA THE GREEK, ORIGINAL SOUND-
TRACK . . . ITCC 20TH CENT-FOX
54-4187
MORE GOLDEN HITS OF THE FOUR
SEASONS . . . ITCC VEE JAY 20-1088
ELLA AND BASIE, ELLA FITZGERALD/
COUNT BASIE . . . ITCC VERVE
14-4061
THE ASTRID GILBERTO ALBUM . . .
ITCC VERVE 14-9608



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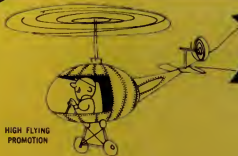
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'ITCC's Growth Pacing Industry': Lear's Jim Gall

With Lear Jet working on its second million tape CARtridge order for ITCC, Lear's Director of Marketing for the Stereo Division, Jim Gall, cited ITCC's growth as pacing the entire cartridge industry.

Gall looked back on the days when ITCC president, Larry Finley, was hesitant about placing a large order for the 8-track cartridge. With an uncertain market, Finley did, however, buy a large quantity in order to take advantage of a more favorable price rate. Some nine months later, sales to Finley had exceeded 1,000,000, according to Gall.

ITCC and Lear Jet have worked closely from the start. Gall said that his company, pioneer of the 8-track continuous loop cartridge, needed a wide selection of recorded material, and that ITCC needed a wider distribution setup. The result, of course, was a healthy boost for both.

"We are just as proud of the growth experienced by Larry Finley as we are in our Stereo 8 units. And this growth is indicative of the entire industry," he said. Lear distributors today handle the complete ITCC line.

ITCC was among the first companies to fully endorse the Stereo 8. The system was developed by Bill Lear after seeing the 4-track equipment. Intrigued with car stereo, Lear sought to develop a system which would contain enough tape for a double album. The Stereo 8 cartridge as developed can play up to 80 minutes of continuous music.

Gall said the company anticipates manufacturing 100,000 cartridges per day for the industry as the car stereo market grows. He predicted some 20 million 8-track cartridges to be produced by the end of the year.

'West Coast Is ITCC's Boom Country': Junge

ITCC's voice in the West is Clarence Junge, a former Autostereo executive, who has championed the Larry Finley operated duplicating company since Dec. 1, 1965.

The company's Western sales outlet had formerly been under the umbrella of Universal Associates, which also represents the Taiko line of CARtridge players. But due to the press of exploding business, Junge separated ITCC from Taiko and now operates the duplicating firm's sales office apart from anything else.

The sky appears to be the limit for ITCC product, Junge said proudly. "We're billing an average of \$200,000 a month in West Coast business," Junge said in his Westwood Boulevard office.

When ITCC firmly establishes a West Coast duplicating facility sometime this summer, Junge believes the "volume can easily be \$300,000 a month." Business is predominantly 4-track, although the company is "filling a lot of pipelines with 8-track material."

Sixty per cent of ITCC's Western sales are in the 4-track configuration. It's easy to sell cartridge tapes in this part of the country, Junge explained, because the medium has had so much exposure. Junge estimated there are 500,000 4-track players in the West alone. Four-track is moving right off the shelf, he said.

Junge said his firm sets up distributors who then set up their dealers in a pipeline operation. Ford has produced about 75,000 cars with 8-track players, according to Junge, who says 45 per cent of these autos are in the West.

Los Angeles is ITCC's strongest Western market. The State of Texas is second, and San Francisco



Advance Stereo, Fort Worth, takes ITCC and Lear Jet units to dealers in areas serving in Texas. Its tapeless is Greyhound Bus converted into traveling showroom. Truck is manned by sales staff calling on record, automotive, and electronic dealers who are given demonstration.

tion of Lear playbacks and ITCC tapes. (L-r) James Snyder, sales manager of Advance Stereo, and Roland Brucks, general manager of the company, demonstrate an ITCC cartridge to a potential customer.

Duplicating for Orrtronic System

For Orrtronic an association with ITCC has meant two things, the availability of the extensive ITCC music catalog and a contract for duplicating this catalog in the Orrtronic 8-track horizontal tape CARtridge. Joseph Meidt, sales manager for Orrtronic, a subsidiary of Clampton Sparkplug, explained that originally ITCC handled duplication, but, when the merchandise could not be duplicated fast enough, ITCC contracted for Orrtronic to duplicate titles in cartridges with the Orrtronic horizontal configuration. Duplication is handled under ITCC's supervision.

While formerly the product was shipped to ITCC for distribution, now the finished pieces are warehoused by Orrtronic with ITCC provided a daily record of production. Shipping to Orrtronic and ITCC dealers is done from the Orrtronic warehouse. Orrtronic has opened sales offices in Atlanta and Toledo and plans offices for New York City and Los Angeles. These offices will handle district sales, warehousing, warranty service and will be training centers for salesmen and dealers.

Meidt complimented ITCC for a marked im-

provement in masters, both in type and quality of music. With a new catalog of about 200 ITCC titles set for distribution, Meidt explained that about eight of these titles are released a week for Orrtronic's duplication. The majority of available Orrtronic 8-track tapes are ITCC selections.

Orrtronic, which has manufactured mainly car players, plans a fall release of an AC home unit for the Christmas market. Distributed nationwide, Orrtronic customers include W. T. Grant, White Trucks, Sears, Roebuck and Allied Radio. Two other national chains also are marketing Orrtronic players under their own labels.

Meidt noted that sales of Orrtronic products had increased so much recently that the spring and summer figures should top Christmas and the first five months of this year. Where the company was moving from 50 to 75 units a day, the figure now is about 200 a day. The goal is 750 a day by the end of the summer. Meidt said quality control was the firm's only limiting factor. The business rise also means a rise in the profitability of the two-year-old Orrtronic-ITCC relationship.

rounds out the top three sales areas, Junge said. "In April we sold \$250,000 in Texas alone," Junge said, "when we set up George Slaughter of Texas Tape."

What are ITCC's major West Coast accounts? In Los Angeles: Privilege Distributors, United Tape, Record Service and Taiko Corp.; in San Francisco: Western Tape and Calcart; in Oakland, Pic-A-Tune; in Washington, Sea Port Tape Outlet, and in Seattle, San Talle.

Junge's concept is "to sell, sell distributors." When you get an order, you direct it to the nearest distributor, he explained.

The toughest problem facing the Coast office is "filling orders," Junge admitted with a shrug. This problem theoretically will be eliminated once a duplicating facility in California is acquired. In some cases, Junge is running a month behind in providing product.

The association with Finley has been greatly rewarding for the Western representative, he said. ITCC product is prominently sold throughout the area, and the company has a solid footing in the market place. It is enthusiastic about its early success, and eager to meet the challenge of tomorrow's demands.

California Auto Radio Reports 'Fantastic Success'

(Continued from page ITCC-16)

foria with five salesmen. They sell ITCC cartridges, plus playback equipment and a line of unique accessories such as speakers, which glue onto the car door, and may even be used as cartridge receptacles.

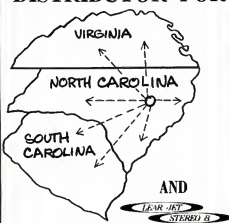
California Auto has been selling cartridge equipment and tapes for three years, working exclusively through chain store auto departments. By using this line of marketing, Maniaci acknowledged that a problem exists in working with nonmusical sales help.

The toughest problem is explaining to an auto parts salesman who personally enjoys classical music that he should buy rock 'n' roll. Maniaci said that the record departments are the logical places for cartridges because their personnel are far more aware of the music they sell.

However, the auto parts salesman enjoys talking about music. In the long run, nonetheless, cartridges on the chain-store level will wind up in the record department, Maniaci believes.

His firm sells to such key chain accounts as White Front, Unimart, Pep Boys, Lucky Auto, Saveco, Serve-Mart and Discofair, among others.

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JUST ASK US!

Ever since the first 8-track, 1/4" Tape Duplicating System using a 1" master was delivered to ITCC by Lang Electronics last November, the audio tape world has not been the same. Remarkable products such as the Lear Jet 8-track stereo tape players have been introduced into the automobile and now Delco is getting on the 8-track bandwagon. Muntz is contemplating manufacturing 8-track stereo tape players for home use and other major manufacturers are promising 8-track players for boats, trailers, office and, of course, the tremendous home market.

Lang Electronics is proud to have played a vital part in this tape player revolution by having originated and developed the first 8-track, 1/4" Tape Duplicating System using a 1" master. Today there are a total of eight tape duplicating plants now in operation...all using Lang Electronics equipment. And additional orders for Lang 8-track Tape Duplicating Systems have been placed by forward thinking tape duplicating companies who are getting the jump on the rapidly growing tape cartridge market.

The Lang Tape Duplicating System is built around the standard Ampex 300 tape plate. Controlled from a single source and, starting with 2-track 1/4" master tapes, four 2-track playback machines feed into an 8-track mastering recorder. The resulting 8-track master is then used on the duplicator. The solid-state electronics, master, bias amplifier and controls are installed in a single housing with the master playback deck.



We here at Lang Electronics are confident that we have achieved the ultimate recorder for the recording industry. The 8-track 1/4" tape copies are of superb quality, contributing immeasurably to the tremendous success the Lear Jet 8-track stereo cartridge players are enjoying.

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We stock the Lear 8-track cartridge system. We stock the entire library of ITCC 8-track stereo tape cartridges.

J. H. Martin (Music Distributors)
salutes ITCC the world's largest producers of
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1st Anniversary.

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Sales Spur Metro Expansion to LA, Chi

Metro Distributing of New York plans to expand its tape CARtridge operations to Chicago and Los Angeles. This is based upon its steadily increasing business in the New York-Newark area. The disk distributing firm, which only carries ITCC 4 and 8-track products, is a wholly owned subsidiary of MGM Records.

Irv Stimler, director of branch operations for Metro, explained it was distributing cartridges to a growing number of locations with about 125 outlets here currently being supplied. Stimler, noting that Metro had been in the cartridge business with ITCC for only six months, said the 125 figure represented about one-third of the Metro record outlets and was on the upswing.

About 15 to 20 outlets are nonrecord stores, such as photography, jewelry and appliance shops. To keep up with demand, Metro plans to test market an 8-track stereo MGM home playback unit, which will be manufactured by Talon Zipper Co. of Pittsburgh, but has not announced its definite plans on that score.

Stimler thinks 8-track is the future of the cartridge field, noting that where sales originally were overwhelmingly 4-track, they now were 4-1 8-track. The business was increasing, he said, not only because of more widespread player sales, but because people with existing units were increasing their tape libraries. He said that his tie with ITCC, however, makes Metro fully prepared to service the expanding market.

TelePro's Mulcahy Traces ITCC Growth

In February 1965 Bill Mulcahy met Larry Finley at the Beverly Hills Hotel. The resulting relationship has paid off both financially and personally.

Recalling the prearranged meeting, Mulcahy, president of TelePro, noted that he was "very much impressed" with Finley, president of ITCC. Mulcahy said, "I was impressed with his knowledge of the recording industry and his dynamism, but mightily unimpressed with his finances."

However, Mulcahy is now a main supplier of 4-track CARtridges for ITCC and expects to provide it with 8-track cartridges in the future as TelePro expands.

TelePro's first contract with ITCC last June called for 3,000 pieces a month. By November, this figure was 1,000 a day and by January 3,000 a day. TelePro last month signed a contract with Stereo Devices, which supervises ITCC duplication, for 250,000 blank cartridges to be shipped this month. Referring to the growth of ITCC, Mulcahy said, "The only thing that can hold Larry back is my

ability to manufacture." Mulcahy explained that TelePro, which manufactured a total of 650,000 cartridges a month currently had more than 700,000 back ordered.

The industry growth also means expansion for TelePro, which only had 18 girls in its factory in September 1963 when Defiance Industries bought the Cherry Hill operation from Teleompter Corp. An additional 120,000-square-foot plant about a mile south of TelePro's current location is slated for construction soon to try to meet the demand in both players and cartridges.

TelePro has produced a 4-track mono playback, PortaTape, which is sold under private labels by Borg-Warner, B. F. Goodrich and Montgomery-Ward, plus other firms. Mulcahy said TelePro currently was "overwhelmed" by the favorable reaction to a low-priced 4-track mono playback for the younger set, which will retail for from \$20 to \$30.

Not only was a successful business born in the Beverly Hills Hotel meeting, but a strong friendship as well. Mulcahy values both.

'CARtridges Made Catalog Valuable': Norman

"I never dreamed tape would be as big as it has become," asserted GNP Crescendo Records' president Gene Norman, who is proof that CARtridges transform a small label's catalog into actively selling product.

"CARtridges have made my catalog valuable," he said, in his office on the Sunset Strip. "We're selling Latin and jazz stuff . . . racks had eliminated catalog merchandise. All they wanted were hits. But here we have tape acting like a cat with nine lives."

Norman admits he has albums which stopped selling completely—they are cold items—but in cartridge form through his affiliation with ITCC (and two other firms) are selling 1,000 copies a year. "When you have 100 of these albums it means something," the gray-haired ex-disk jockey and nightclub owner said.

"It's delightful to see that marvelous old stuff which you can't give to the racks selling. We're lucky that a lot of our product is instrumental which seems to be very popular with cartridge buyers." Among the cartridges moving are items by such powerhouse Latin performers as Rene Touzet, Machito, Joe Loco, Tito Puente and Eddie Cano. Norman calls their brand of music "pop Latin."

Norman believes one reason for the movement of his catalog is that tape customers are older, sophisticated and their tastes parallel the kinds of records he's produced during his involvement in the record industry as a manufacturer.

ITCC is right on top of Crescendo's new releases, adding a spark of freshness to the stability of catalog fare, Norman said. Eventually, the cartridge

pipeline will become saturated with adult merchandise, then Norman foresees teen-age product playing a dominant role as it currently does in the record business. ITCC's representation in the teen market from its beginnings has enabled the firm to maintain a respected position in the teen area, Norman said.

Norman has been with ITCC nine months, and the company boasts his 8-track packages. "Frankly, I cannot foresee marketing my own cartridges," Norman said. "I prefer staying with duplicators." Why? Because of their facilities, convenience in having someone else handle the administrative problems and receiving royalty checks without having to pay out money against it, Norman said.

The executive believes that as labels pull away from custom duplicators and go into their own operations, the small companies like Crescendo will gain greater significance with the duplicators.

"To me, duplication is like a foreign deal. I'll give them the product and let them run with it. In any way I can advise at any time to producing."

During the next calendar year, Crescendo's cartridge sales at retail should account for 25 per cent of the company's gross business, Norman estimates.

Norman has been friends with Larry Finley, president of ITCC, for 20 years. "Larry followed me on KFWB," Norman recalled, referring to the broadcasting aspect of Finley's rip-roaring career. "I was on from 10 to midnight and Larry was on from midnight to 2 a.m." He did a celebrity interview show from a restaurant. This relationship at the Los Angeles radio station occurred in the 1950's

Imagination, Drive Pay Off for Chicago's Peter Guchi

Peter Guchi's Stereorama in Chicago has been wholesaling CARtridge lines only since April 4, but in this period has established itself as top Midwest distributor for several player and music lines.

In music, for example, Stereorama is the regional ITCC distributor, and is busy setting up accounts throughout the Midwest for the line.

"In handling players of all types and all the music that is available," Guchi said, "our policy is personalized treatment and perfect installation. We have found that 7 out of 10 people bring back customers."

Guchi is among the most aggressive cartridge player salesman in the country. The other day he sold a player and music to a truck driver who had stopped his rig at a red light in front of Guchi's establishment.

Guchi has just merged the retail branch of Stereorama with two other Chicago cartridge outlets, International Music Systems and Tape City. The combined company is called Stereo City and the firm will soon launch a local consumer advertising drive with full-page announcements in the sports section of the daily Sun-Times followed by a radio campaign.

In addition to ITCC, Guchi distributes and retails the Motown, Jay Electronics, TDC Electronics, Pickwick, Telephone Dynamics and Musiciests catalogs.

Guchi handles the Lear 8-track unit with suggested \$119.50 retail, and the Lear home deck suggested at \$79.50. In 4-track, Guchi moves the Muntz models priced from \$67.50 through \$99.50 (with four speakers installed), the Automatic Radio unit at \$94.50 (with two custom speakers), the Automatic Radio home deck (\$95.50), the Trans-World line (see Billboard, June 11), and has just picked up the A.R.C. Electronics "filtered music" unit with \$119.88 suggested retail. Each player is delivered with two free tapes.

"We're moving some 50 players per day," Guchi said. "And I see another pattern developing. People are walking in with players under their arms they bought elsewhere to ask us to install. And we're glad to, for we'll land them as music customers."

Guchi's schedule of suggested retail prices for his accounts—and the prices he holds to at retail—are \$6.95 for stereo 8-track (ITCC has just gone up a dollar) and \$5.98 on all 4-track lines.

Recently Guchi installed on trial a stereo player in a tour bus and the company used the bus to take runs from a Catholic high school on an outing. The runs raved so about the music that the bus company has ordered stereo players for all 92 of its units.

"And there's another field opening up," Guchi said. "That's taxis. I installed a player on trial in one cab, and tips increased remarkably."

And he added: "I've got a friend who runs an ambulance service. I've almost talked him into equipping his units with stereo music."

before the rock 'n' roll era. "You want to hear another funny coincidence?" Norman asked. "Finley hired me to emcee a TV show that was the first record show on Los Angeles television when there was only one station on the air, KTLA. The show was 'Gene Norman's Music Room' and it was on the air in 1947. It was a weekly half-hour and we had record acts as guests. All I remember now is that the lights then were so hot, one would be drenched when the show was over." Finley had hired Norman in Norman's capacity as a representative for the ad agency handling the show.

Now, the two are back in a business venture. Cartridges have become such a plus factor for Crescendo that Norman has nothing but optimism for its arrival.

Profile: Larry Finley

(Continued from page ITCC-6)

aircraft factory. Finley was able to import 2,000 alarm clocks, advertised them at \$2.95. The store was mobbed. The Life magazine headline read: "Alarm Clocks—Anxious Customers Stampede to Buy Them in Burbank."

Twelve hours after his service induction, Finley was rejected and redeployed back to 4F. He came to New York, formed Finley Enterprises to enter the watch import business. While there, he met an old friend, Herb Gordon, a former Syracuse drummer, who now was with the William Morris Agency (Gordon later joined the Ziv Co.).

"Gordon sold me on going into the radio transcription business," he says. "Among the shows I built was the transcribed version of the 'Myrt and Marge' soap opera." The show had been a highly successful live series, but was taken off the air when Marge, the daughter, had died suddenly. Myrtle Vail had refused to come back on the air with a substitute for her daughter. Finley convinced the bereaved mother that the transcribed program would serve as a living monument to her daughter's memory.

Another series, "Flight With Music," featured Desi Arnaz as a single (he was then a member of the Cugat band). Victor Borge (Finley paid him \$50 per show), and Marion Hutton, among others.

The Finley Transcription Co. concluded a tie-in with Philco in 1943 whereby Philco approved the use of its co-op ad funds for the transcribed shows. Toward the end of 1943, the firm had 11 programs on more than a 1,000 stations.

In 1944, he moved his company's headquarters to Los Angeles. With his friend Clinton McKinnon, the Finley-McKinnon Broadcasting Co. was formed to build Station KSDJ in San Diego.

While involved in San Diego, he leased Mission Beach Park, including the ballroom, from the city. "We would serve as many as 250,000 servicemen, selling hot dogs and Cokes for a dime, and admission at a dollar," he recalls. "At the same time, I bought the Trianon Ballroom in downtown San Diego."

Exclusive booking arrangements were then the custom, and Finley found it almost impossible to get the top drawing bands into his ballrooms.

He went into partnership with the Dorsey Brothers at the Casino Gardens in Santa Monica, which the Dorseys owned. Although both Tommy and Jimmy were booked by MCA, he was able to get them to work for him. He initiated "swing shift" dances on weekends for defense workers, and all three ballrooms enjoyed a thriving business.

At this stage in Finley's career he was involved in ownership of the amusement park, a radio station, his transcription business, three ballrooms, a jewelry store in Torrance, Calif. (Gary's), and had bought a stuffed fur business.

By 1946, Finley was convinced that if he were to remain in the ballroom business, he would have to have access to more top name hands. That year, he filed a \$3,000,000 suit in Federal District Court against MCA, charging the booking agency with "unlawful restraint of trade" under the Sherman Antitrust Act. He charged MCA had an exclusive arrangement with his competitor and therefore his San Diego Mission Beach Ballroom could not buy the bands it wanted. The jury awarded Finley approximately \$65,000 in damages.

In 1950, Finley formed the Progressive Broadcasting System, "but my timing was bad. In January 1951, I woke up one morning to find I had lost \$500,000 of my own money. I was wiped out."

He remembers that lean period clearly. "At this time, I was on the Friars Club board, sitting with all the top people of the entertainment business, but I was pumping gas in San Fernando Valley for \$60 a week from midnight to 6 a.m. No one knew of me in Hollywood until one morning Jack Broder, who owned the film production company, Realart Pictures, drove in for gas. He was shocked. He had seen me at a Friars board meeting only a few hours before."

Broder had Finley come to his studios, and assigned him to co-produce the "Bushwhackers" film with Herman Cohen. When the picture opened at the Pantages, Finley asked Harry Maizlish of KFWB to favor him with a few plugs. Out of this grew Finley's long association with the station. It began with a remote from the King's Restaurant on Santa Monica Boulevard where Finley interviewed celebrities and spun records from midnight to 4 a.m.

After three months at King's, Finley opened a small restaurant, M.O.P. After a year and a half, he moved M.O.P. to the location adjoining Moomba. While at M.O.P., CBS' Jim Aubrey came in to ask Finley to do a TV series on KNXT.



CARtridge industry now has its counterpart to the disk business' Gold Record award for a top seller. ITCC's Larry Finley presented Herb Alpert with a Gold CARtridge Award for A&M's "What Now My Love." ITCC sold \$250,000 in cartridge versions of the album.

The TV series continued simultaneously with an expanded KFWB schedule. Finley existed on short naps in the morning and afternoon during that time.

In 1960, after a serious illness, he was forced to give up his activities. He went to work for Tops Records as vice-president in charge of sales, and from there, moved to Dot Records as director of special sales. In September 1963, he came to New York as director of MGM-Verve's special sales, handling premium business. After a year, he left MGM to become a consultant to Autostereo.

He then formed Finley Industries with offices in New York. "With limited capital, I put every penny I had and could borrow in making advance payments to record companies. I talked to an average of five people a day to get financing so that I could acquire more libraries, but could find no takers."

"In June of last year, I met Earl Smalley, chairman of the board of the Dextra Corp. of Miami, Fla. He had me form ITCC which was acquired by Dextra, and gave me the necessary financing to get into production." The rest is history. One thing is certain: Finley is tackling the cartridge industry with the same drive and determination which marked his career to date.

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Detroit's Radio Electronics Among ITCC's First Distributors

ITCC tape CARtridges form the major portion of the tape stock of Detroit's Radio Electronics Supply, distributors of players and cartridges to about 500 retailers in Michigan. Mel Sisson, Radio Electronics manager, believes his firm was the first ITCC 8-track customer.

Sisson thought ITCC did a "good job in coming

out with the kind of music people ask for . . . a good job of selecting." As an example, he cited the "Dr. Zhivago" filmtrack on MGM, which was released in short order by ITCC.

Radio Electronics, which was formed last October, originally carried some 4-track cartridges in addition to its 8-track tapes. It now only handles 8-track, which Sisson feels is the industry's future. He said the number of retail outlets was "picking up nicely." His firm supplies record shops, auto supply stores, television dealers, cartridge specialists and other retailers.

The distributor carries more than 300 titles with ITCC's largest source of supply, Sisson found the industry was growing rapidly. "We are happy to be in it."

The Packaging Side of the Business

Approximately a year ago, Craig Braun, sales manager of Linear Products, was asked by Larry Finley, president of ITCC, to design, manufacture and supply album and repertoire labels for its 4 and 8-track stereo tape CARtridges. Since then, Linear has been ITCC's major label supplier and today processes 50 labels representing more than 1,500 titles sold by ITCC.

Among the top artists labeled by Linear are Johnny Mathis, Ella Fitzgerald, Connie Francis, Jack Jones, Ray Charles, Roger Miller, Freddy and the Dreamers, Gerry and the Pacemakers, Louis

Armstrong, Lawrence Welk, Harry James, Woody Herman and the Righteous Brothers.

Recently, Linear designed a special gold foil label for ITCC's first gold cartridge awarded, presented by Finley last month to Herb Alpert and the Tijuana Brass for their best-selling cartridge, "What Now My Love?" the first ever to reach sales of \$250,000.

Linear, a major manufacturer, designer and converter of multicolor pressure sensitive labels, specializes in labels and tapes used for product identification and promotion of products at point of sale. The firm is concentrating on research of special adhesive materials, and automated application equipment, machinery and production tooling. Linear currently supplies Columbia, RCA, Victor, London, MGM, Verve, ABC-Paramount, Kapp and many others with promotional labels, which serve as merchandising aids for featured album cuts.

Stereo Devices Reports 500% Increase

Stereo Devices of Fairfield, N. J., which warehouses and supervises duplication of 4 and 8-track tape CARtridges for ITCC, has realized a better than 500 per cent increase in business since its first month of operations last December, according to its president, Joe Jamieson. The firm, a wholly owned subsidiary of Audio Devices, was formed exclusively to handle the ITCC duplication and warehousing.

Jamieson saw healthy business prospects for both 4 and 8-track. Sales are increasing in the 8-track system as well as 4-track. He thought the entry of General Motors into the 8-track car player field in

the fall would shift the balance to 8-track for a while, but, he added, there is enough interest, effort and equipment to keep 4-track active for some time.

Stereo Devices exercises full control over six subcontractors, which actually do the duplicating, he said. The firm checks the finished product to see that standards and specifications are followed. In addition, the duplicating plants are regularly checked, Jamieson said.

The Fairfield firm employs 15 in its engineering, quality control and warehousing staff. Jamieson handles engineering and technical control.

Stereo Devices obtains its blank cartridges from Lear Jet (8-track) and TelePro (4-track). Dealing exclusively with ITCC, Stereo is an example of a young company moving at a fast pace in a burgeoning new industry.

'Industry Emerged Full Grown': Harry Fox

The Harry Fox office, agent and trustee for the music publishers, is looking to the tape CARtridge industry as a growing source of royalty monies. The tape manufacturers, says the Fox office, are aware of the royalty requirements and have set up the necessary accounting apparatus to meet them properly.

The Fox office points out that unlike the record industry, the tape cartridge industry has emerged almost full grown, and major companies like Larry

Finley's International Tape Cartridge Corporation have come into the market with hundreds of tapes at one time. "It's interesting to note," a Fox spokesman said, "that the few companies now involved in the manufacture of tape cartridges combine in their operation the total output of the entire record industry."

On the collection of royalties, which is the Fox office's main concern, it was noted that all of the major tape cartridge manufacturers were computerized from the start as opposed to the record manufacturers whose move into computers took a long period of evolution.

"Computers," the Fox man explained, "make collections easy."

CARtridges Boon to Playback Maker

Because of the dealers' unfamiliarity with the tape CARtridge market and the lack of standardization that does exist, Automatic Radio engages in what it calls a complete merchandising program. This was the purpose of Automatic Radio's \$1 million deal with ITCC earlier this year.

Dave Nager, sales manager of the Consumer Products Division, says the dealer doesn't have marketing information available to him; he doesn't know which way the market is going (to 4 or 8-track); and he cannot deal with many different companies all with one product each of a many-product device. Nager believes the dealer leans on the equipment manufacturer to guide him and he says it is the responsibility of manufacturer to render a complete

service to the dealer—not to leave him hanging in midair.

Automatic Radio provides its dealers with a merchandising program which leads to maximum efficiency and profits. "What good is selling the razor if you don't carry the blades," Nager says. By making the cartridges available through the same distribution, Automatic Radio supplies all the material necessary. The customer does not have to shop elsewhere for the cartridges after they've purchased the playback unit. Also it makes the unit a more desirable purchase.

Aside from acting in a one-stop manner, Automatic Radio marketing department has compiled national flow sheet to study any market closely. The company sells through its own distributors to some 5,000 different outlets across the country, many of which are chain operations.

Automatic Radio has been shipping continuous loop cartridge playback units for about 10 months.

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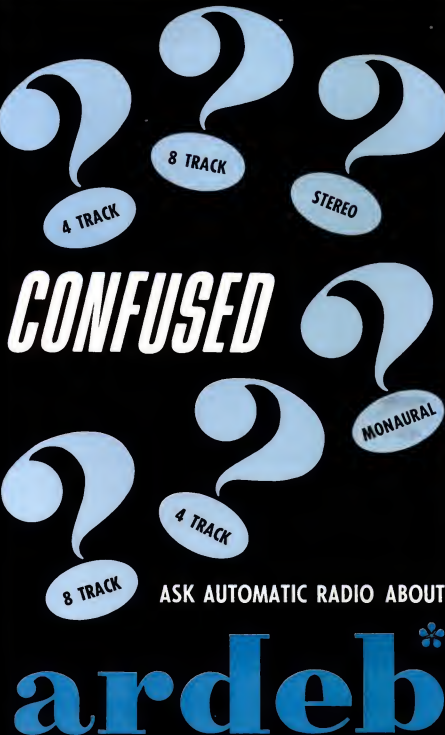
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The Start of ITCC

(Continued from page ITCC-3)

The business projection of ITCC at the inception was most conservative.

Finley's goal was to sell and deliver \$35,000 each month for the first six months with an escalation to as high as \$70,000 a month at the end of the second six-month period.

During the first month of selling, Finley booked over \$1,000,000 in orders and with the limited production facilities offered by Tape Handling conditions became chaotic.

A lot of new things had to be done and, recognizing the need for a considerable area of expansion, not only for production but for the acquisition of new libraries, Smalley and Finley entered into an arrangement with Audio Devices. The latter was sold 20% of stock of ITCC, in consideration for Audio's formation of a subsidiary company called Stereo Devices which would act as the manufacturing arm for ITCC.

Immediately upon entering this new arrangement, production facilities were expanded to handle the daily growing rate of sales enjoyed by ITCC.

At about the same time the arrangements were made with Audio Devices and its subsidiary Stereo Devices, Finley entered into the 8-track field and was the second firm in the country to secure a purchase order with Lear Jet Stereo for 1,000,000 8-track cartridges.

This 1,000,000 8-track cartridges deal together with a contract for 1,250,000 cartridges with Tele-Pro for their 4-track cartridge immediately made ITCC the greatest factor in the tape cartridge field.

In December, ITCC moved its quarters from the 400 square feet where eleven employees were housed, to 25,000 square feet in the Sperry Rand building. Sixty days after this move, the 25,000 feet were inadequate and an additional 2,000 feet were secured in the Henry Hudson Hotel were today the bookkeeping and order departments are housed.

At this time leases are being drawn for a Fifth Avenue location in a building that will be known as the International Tape Cartridge Corporation Building, so that the entire operation can be combined under one roof. (See other story.)

Through the efforts of William Hack, President of Audio Devices, and Joe Jamieson, President of Stereo Devices, ITCC product is now being produced in six facilities.

Production of cartridges is being done at the Tape Handling factory in Fairfield, New Jersey, as well as factories in New York City, Omaha, Toledo, Detroit, and Stamford.

The eleven record labels that Finley originally started with have now grown to 60 labels with additional labels being added each month.

ITCC is the only firm offering its production in the three important configurations, the Lear Stereo 8, the Standard 4-track and the Orrtronics 8-track.

Over \$1,000,000 has been expended by Stereo Devices to secure the finest equipment possible to handle the tremendous amount of production needed, and ITCC customers are assured of the very finest in quality with a steady continuous flow of merchandise.

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TAPE CARTRIDGE TIPS

By LARRY FINLEY

If you are a regular reader of BILLBOARD you are familiar with our "Tape Cartridge Tips" column which appears each week. With our column, we are endeavoring to keep our readers informed of the latest news in all phases of the tape cartridge industry. Because of the "layout" of this special ITCC 1st Anniversary section, this week's column is somewhat enlarged. Next week our readers will find the column in its regular place in the "Tape Cartridge" section.

Although the ITCC anniversary section is solely devoted to this company, to the record companies who have licensed ITCC, to its suppliers, distributors and friends, we would like to use this means of giving recognition to those who have helped to make the "Stereo Tape Cartridge Story" most exciting and important innovation in the music business since the introduction of the LP.

Our "Thank-yous" are not given in order of their importance as everyone connected has more than contributed his share to the progress of this business. We are extremely grateful to Bill Heck of Audio Devices, whose factory is turning out millions of feet of tape to keep ITCC and other duplicators supplied with, what we consider to be, the very best of tape. To Joe Jemison of Stereo Devices, who supervises ITCC's production at its many facilities and whose confidence in this industry will have us delivering 750,000 cartridges per month by July 1st. To (Bill) Muichy and the whole gang at TelePro for supplying us with enough 4-track cartridges so that we can produce over 1,500 titles and the world's most complete 4-track cartridge line. To the Gall of Lee Jet Stereo for his faith in ITCC in supplying us with the Leer Stereo-8 cartridge in sufficient quantity so that we are now well into orders for our second million. To Bill Lear for his tremendous drive in making the Stereo-8 concept a success—so much so that the Leer configuration has been adopted by Ford, Chrysler, General Motors, Borg Warner, Delco and many of the major home entertainment manufacturers, such as Philco, Motorola, Packard-Bell and RCA. These major home entertainment manufacturers have already announced the availability of home cartridge stereo units this fall, and we know of six more giants of the home entertainment industry which will soon announce their entry into the field.

To Keith Wilson of Champion Spark Plug, whose guidance of the Orrinco Corporation has started to make them a real factor in this field. To RCA Victor for recognition of the stereo tape cartridge potential which, together with Motorola and Ford, first brought the Stereo-8 story to the public through mass media advertising. To Dave Neger and the Housemen of Automatic Radio in Boston who became ITCC's first "Million Dollar Baby" by placing the first order for \$1,000,000 in cartridges so that purchasers of their Automatic Radio "Tape Dec" could enjoy the music from our vast library. To Sol Zemel of Telco, Bob Craig of Craig Electronics, Dave and Shelly Krechman of SJB, Cherlie Fox of Metro Electronics, to Trans-world, Livingston Audio and the dozens of importers and manufacturers whose constant flow of sets continues to create a mass market for ITCC cartridges. To Earl Muntz who pioneered the entire stereo tape concept and whose constant drive, backed up his confidence in the business, made him the first to bring this industry to the eyes of the public.

Another special thank-you to the owners of the 61 record labels who have licensed ITCC to duplicate and distribute their product. To the A & R heads of these companies whose knowledge of the record business makes it possible for ITCC to constantly have from 25 to 40 album cartridges in the "Top 150" in BILLBOARD's listings and whose knowledge of the business does more than help ITCC maintain its leadership in the industry. We also thank the Bennett of Liberty, Leonard Schneider of Decca, Si Maell of United Artists, Alan Livingston of Capitol, and Bill Gallegher of Columbia for getting on the bandwagon in joining RCA and ourselves and making their libraries available through their own pattern of distribution.

To the almost 100 ITCC distributors who are making our 61 labels available to dealers in their markets. To George Slaughter and his associate at Texas Tape Cartridge Corporation, Fort Worth, for establishing the first warehouse and billing facility to serve ITCC distributors in Texas, Oklahoma and Louisiana. To Jules Melamed of NARM for his help in telling the tape cartridge story to the NARM membership. To BILLBOARD's Hal Cook, Lee Zito, Bob Riedinger, Denis Hyland, Elliot Tiegel and all of their associates for making their publication first to bring the tape cartridge story to the attention of the entertainment industry. Their efforts have made BILLBOARD the "bible" of the entertainment industry and without this publication the tape cartridge story would not be known to the majority of those in the music field.

Last but certainly not least, our grateful appreciation to H. Earl Smalley, Chairman of the Board, and Joseph S. Sokolovich, Executive Vice President of Dextre Corporation—our parent company, for their confidence and financial backing which permitted ITCC to enjoy 12 years of growth in just 12 months.

In reading back this article, it sounds like George Jassal giving thank-yous et a dedication or "Ber Mitzev". George always apologizes just in case he left someone out.

We don't like to copy Jassal, but we, too, want to apologize should we have omitted anyone. We are most grateful to everyone connected with our company and its growth.

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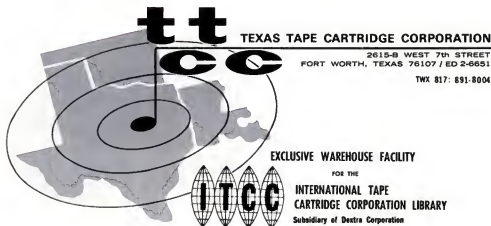
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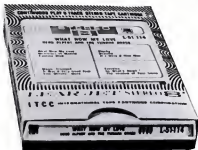
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 The World of The Barry Sisters . . . 22-25258
 The Risque World of Pearl Bailey . . . 22-25259
 The World of Dinah Washington . . . 22-25260
 Italian Songs, The DiMara Sisters . . . 22-25265
 Dinah Washington . . . 22-25269
 Songs by Academy Award Winner—
 James Van Heusen, Pearl Bailey . . . 22-25271
 My Fair Lady Goes Latin, Tito Puente . . . 22-25276
 By Jupiter and Gili Crazy, Cain & Kral . . . 22-25278
 They Call Us Au Go-Go Singers . . . 22-25280
 Cascading Voices, Hugo and Luigi
 Chorus . . . 22-25283
 The Best of Dinah Washington . . . 22-25289
 The Greatest Hits of Little Anthony and
 The Imperials . . . 22-25294
 The Hullahallos . . . 22-25297
 Organ Singing, Dave (Baby) Cortez . . . 22-25298
 For Women Only, Pearl Bailey . . . 22-25300
 The Hullahallos . . . 22-25297
 Basie . . . 22-52003
 A Man Ain't Supposed to Cry, Joe
 Williams . . . 22-25005

Memories Ad Lib, Basie and Williams . . . 22-52021
 Count Basie/Sarah Vaughan . . . 22-52061
 The Best of Basie . . . 22-52081
 Back to Basie and the Blues . . . 22-52093
 The Great Reunion of Armstrong and
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 Sarah Sings Soulfully . . . 22-52116
 Big Band Scene 65, Basie & Ferguson . . . 22-52117

8 TRACK

Striker Up the Band, Tony Bennett/
 Count Basie . . . L-22-25231
 They Call Us Au Go-Go Singers . . . L-22-25280
 The Hullahallos . . . L-22-25297
 The Hullahallos on Hullebelloo . . . L-22-25310
 Count Basie/Sarah Vaughan . . . L-22-52061
 The Risque World of Pearl Bailey . . . L-22-25259
 Back to Basie and the Blues, Count
 Basie/Joe Williams . . . L-22-52093
 Big Band Scene '65, Count Basie &
 Maynard Ferguson . . . L-22-52117
 The Great Reunion of Armstrong and
 Ellington . . . L-22-52103
 Cascading Voices, Hugo & Luigi
 Chorus . . . L-22-25283
 The Greatest Hits of Little Anthony
 and The Imperials . . . L-22-25294
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ALBUM CATALOG ON ITCC TAPE CARTRIDGES**

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ROULETTE



What has sugar and tomato juice to do with the tape cartridge industry?

Nothing . . .

... they happen to be products of Buckeye Sugars, Inc., a subsidiary of Dextra Corporation. However, Buckeye Sugars is proud of another member of the Dextra family that has plenty to do with the booming tape cartridge industry. In one short year International Tape Cartridge Corporation has become the world's leading producer of four and eight-track stereo tape cartridges. Congratulations, ITCC, on this outstanding achievement . . . Buckeye Sugars wishes to propose a toast (tomato juice, of course) . . . best wishes and continued success to a family member!

**BUCKEYE
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INCORPORATED**
Ottawa, Ohio
A Subsidiary of Dextra Corp.

played a Muscarruna concert at the Olympia Theater.

RIO DE JANEIRO

Carm Carlos Welch, the "Liberty Music Maestro" of Rio de Janeiro, closed its doors last week. Store was closed for good.

RCA signed pianist Fedrick Muller and his trio. . . . Free jazz was the main attraction. . . . The special guest at the Jazz & Bossa Club last week. Rava plays with the Trio.

Martha Ackermann, Cultural Attache at the U. S. Embassy, honoree at the Rio de Janeiro U. S. music with a lunch at the Ministry of Education auditorium.

Time Tempo 500" (First Half Time Scores 500), moved to show the Rio de Janeiro and Claude Sorens, Jongo Trio and young crooner Talgauer.

Debra Lee, who yesterday with the Beatles. His hasn't appeared as a single yet. . . . Alencastro Debra Lee, who yesterday with Odeon until 1970. . . . Jose Karde is the new ad man at Organiza.

Laura Parks signed with Discos Equipa. . . . Veteran singer Nelson was the main attraction. . . . Nelson on a narcotics charge. Nelson was bailed out the following day and was transferred to a hospital for treatment.

ALBUM REVIEWS (continued)



THE BUNCH
Various Artists. RCA Victor LP 3629 (M). LSP 3629 (S)

This is a successful spoof of the Mary McCarty novel. Mary Louise Wilson makes a smashing Alice Winslow, the narrator, and the four girls are perfect for their roles. There are some telling comments on the late 20's, 40's and early 50's. And it's all in good taste.



STAGECOACH
Soundtrack. Mainstream 56077 (S)

Larry Goldsmith has written an arresting score for the latest film of "Stagecoach," which stars Ann Margaret, Bing Crosby and Bud Fontana. The music and sound arrangements add depth to the score, and the title theme "I Will Follow" is mellow and moving.



HISTORY REPEATS ITSELF
Buddy Starcher. Decca DL 4796 (M). DL 74796 (S)

Buddy Starcher is making musical history with this album. Featuring his country hit "History Repeats Itself," will push this album to new heights. All notes in the package follow the same successful pattern—revelations of a semi-political, semi-patriotic nature.



THE BEST OF THE BROWNS
RCA Victor LP 3561 (M). LSP 3561 (S)

Without doubt, one of the most popular singing family groups in the world, this "Best of the Browns" will bring large sales in both the country music and the pop fields. It includes their million-seller, "The Three Bells," "The Old Timey," "Bambino," "Cariac, Baboon, and They Call the Wind Maria." A tremendous album. (M). DL 74763 (S)

SEE ALBUM REVIEWS ON BACK COVER



UNCLE DAVE MACON
Decca DL 4760 (M). DL 74760 (S)

This package is virtually a must for serious collectors of country music. Uncle Dave Macon was the Opry's first featured star, and his flawless performances are sampled here. The package includes detailed recording data and scholarly notes by Ralph Rinzler.



LOW PRICE CLASSICAL
SPOTLIGHT
OFFENBACH, GAITE
PARISIENNE
Boston Pops Orch. (Fiedler). RCA Victor LP 1012 (M). VICS 1012 (S)

This delightful, effervescent recording offers unlimited listening pleasure, especially now that it's become available at a budget price. Sound quality is excellent. Numbers sparkle and dance with gaiety.



RYTHM AND BLUES
SPOTLIGHT
BAREFOOTIN'
TV & THE TRIBEZMEN. MCA, MFL 8507 (M). MFL 9507 (S)

TV, & the Tribezmen, MFL, MFL 8507 (M). MFL 9507 (S)



SACRED SPOTLIGHT
MY SISTER
Jimmie Davis. Decca DL 4763 (M). DL 74763 (S)

A fine package of sacred material; dealers and country and sacred fields should regard this album as most merchandise. The recordings are full of spiritual quality. Included are "Will the Circle Be Unbroken," "My Sister" and "One More Valley."

BREAKOUT ALBUMS

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ NEW ACTION LP'S

These new albums, not yet on Billboard's Top LP's Chart, have been reported getting strong sales action by dealers at major markets.

MAME . . . Original Cast, Columbia KOL 6400 (M). KOS 3000 (S)

THE MORE I SEE YOU/CALL ME . . . Chris Montez, A&M LP 1115 (M). SP 4115 (S)

PHIL OLDS IN CONCERT . . . Elektro EKL 310 (M). EKS 7310 (S)

DAVE BRUBECK'S GREATEST HITS . . . Columbia CL 2484 (M). CS 9284 (S)

BACKSTAGE (I'M LONELY) . . . Gene Pitney, Musicman MA 2095 (M). AS 3095 (S)

LOW PRICE CLASSICAL
SPECIAL MERIT

SPECIAL MERIT PICKS

Special Merit Picks are new releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.

POP SPECIAL MERIT
POP SPECIAL MERIT
ANDRE PREVIN WITH VOICES
RCA Victor LP 3551 (M). LSP 3551 (S)

The piano and voice blending is developed intelligently by Andre Previn on piano and voices under the direction of Bill Cole. The repertoire is standard and the overall effect is quite appealing.

POP SPECIAL MERIT
POP SPECIAL MERIT
SINGIN' IN THE SUMMER SUN
Skeeter Davis. RCA Victor LP 3567 (M). LSP 3567 (S)

A seasonal album designed for summer and Skeeter Davis has summer excitement in her voice in such standards as "I'll Be Home From A Summer Place" and "Summertime." She sings like "Gather the Bees" and "Please Don't Talk to the Striped" and is a very popular album with the teens.

POP SPECIAL MERIT
POP SPECIAL MERIT
YOU ARE
Steve Rossi. MCA 2086 (M). AS 3086 (S)

Steve Rossi, of the Rossi and Allen comedy team, started as a singer. He's still a good one, with a rich, romantic voice. Rossi sings "You Are" from the film, "The Last of the Secret Agents," co-starring Allen, Rossi and Nancy Sinatra. He also gives the romantic treatment to standards like "Mama" and "Love is a Many Splendored Thing."

POP SPECIAL MERIT
POP SPECIAL MERIT
BANK FESTIVAL ORCH. (Mancini). Angel 36335 (M). 5 36335 (S)

Yehudi Menuhin is as deft with a baton as he is with a bow. He conducts the Bank Festival Orchestra on works by Stravinsky, Mendelssohn and Bartok, in a way that makes the featured string section sing in a modern classical manner. There's lots of consumer interest here.

CLASSICAL SPECIAL MERIT
CLASSICAL SPECIAL MERIT
MOZART: THE TWO CONCERTOS FOR FLUTE AND ORCHESTRA
Michel Delos/Moscow Chamber Orch. (Barthol). Angel 36339 (M). 5 36339 (S)

Michel Delos, the young French flutist, and the superb Moscow Chamber Orchestra, recorded his Mozart's "Concerto No. 1 in G Major" and "Concerto No. 2 in D Major." The combination is a fortunate one for classical record buyers.

CLASSICAL SPECIAL MERIT
CLASSICAL SPECIAL MERIT
SIZGETI PLAYS DEBUSSY/HONEGGER/VERDI/WERBER
Joseph Szigeti, Violin; Ray Rogers, Piano. Mercury MG 50442 (M). RS 90442 (S)

Szigeti's violin here is full of enthusiasm and high intention. Ray Rogers, pianist, gives ample accompaniment. Works here are by Honegger, Werber, Debussy and Verdi.

LOW PRICE CLASSICAL
SPECIAL MERIT

ITALIAN OPERA PRELUDES AND INTERMEZZOS

Orch. of the Bologna Municipal Theater (Boelli). RCA Victor VICS 1171 (M). VICS 1171 (S)

While this album is not for the serious classical collector, it will have wide appeal to buyers who register in specific music need categories. Prudent and interesting records provide a wealth of melodic music. Among the selections are the Intermezzo from "Cavalleria Rusticana" and "Pagliacci."

JAZZ SPECIAL MERIT
JAZZ SPECIAL MERIT
JOHN COLTRANE PLAYS FOR LOVERS
Prestige PR 7426 (M)

His swinging sides of "early" Coltrane capture the phenomenal swing in relaxed sessions. "Trane" is shown in the Alan Davis Quintet, Red Garland, Paul Chambers and Jimmy Cobb. John has some great tracks as does Phil Joe Jones on the cut, "On a Merry Night." Fans of Coltrane's early horn solo sound will surely want this collector's item.

COUNTRY SPECIAL MERIT
COUNTRY SPECIAL MERIT
THE GIRLS GET PRETTIER
Hank Locklin. RCA Victor LP 3588 (M). LSP 3588 (S)

Hank Locklin's fans will like this package of tunes about boys and girls. The package is sincere, and the character is accompanied by the jukebox. In addition to the title song, the material includes such, "My Blue-Eyed Jane."

CLASSICAL SPECIAL MERIT
CLASSICAL SPECIAL MERIT
TWENTIETH CENTURY CLASSICS FOR STRINGS
Bank Festival Orch. (Mancini). Angel 36335 (M). 5 36335 (S)

Yehudi Menuhin is as deft with a baton as he is with a bow. He conducts the Bank Festival Orchestra on works by Stravinsky, Mendelssohn and Bartok, in a way that makes the featured string section sing in a modern classical manner. There's lots of consumer interest here.

POPULAR
POPULAR
THE ELVISUE BOB LIND
Verve Vervebox 27 2900 (M). FTS 2900 (S)

WHEN A WOMAN LOVES A MAN
Kitty Lister. Tower T 5029 (M). ST 5029 (S)

MY GUY
George Van Eps. Capitol T 2533 (M). ST 2533 (S)

LOW PRICE POPULAR
LOW PRICE POPULAR
"JUJUNA TAXI" AND OTHERS
LIVING MARCHES. RCA Camden CL 941 (M). CAS 941 (S)

"APRIL IN PORTUGAL" AND OTHER PIANO FAVORITES
Frankie Carle. RCA Camden CL 943 (M). CAS 943 (S)

KNUCKLES OTTOLE PLAYS
HONKY TONK PIANO
Grand Award GA 284 SD (S)

THE ROARING 30'S
Charleston City A-B Stars. Grand Award GA 361 SD (S)

CLASSICAL
CLASSICAL
TCHAIKOVSKY: THE SLEEPING BEAUTY
Soundtrack. Roulette OS 863 (M)

MOZART: 6 PRELUDE & FUGUES
KATZ 2.5 & W. F. BACH
Noreah. H1112 (M). H1112 (S)

(Continued on page 44)

SCHOOL'S OUT!



GET READY!

Remember how "~~REALLY~~" helped last summer?
Here's more hot-weather relief - 11 great
BEATLES hits - 5 of them brand-new!

(S)T 2553



★ **STAR performer**—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.

Record Industry Association of America
List of certification as million dollar LP's.

| Rank | Title, Artist, Label & No. | Weeks |
|------|--|-------|
| 1 | WHAT NOW MY LOVE Back Street & The Tymes, AAA 47 174 (4) | 7 |
| 2 | IF YOU CAN BELIEVE YOUR EYES AND EARS Honey & The Heartbeats, S 3000 (4) | 16 |
| 3 | WHIPPED CREAM & OTHER DELIGHTS Back Street & The Tymes, AAA 47 174 (4) | 59 |
| 4 | DR. ZHIVAGO Soundtrack, RCA Victor LSC 3046 (4) | 67 |
| 5 | THE SOUND OF MUSIC Soundtrack, RCA Victor LSC 3046 (4) | 67 |
| 6 | THE SHADOW OF YOUR SMILE Judy Williams, Columbia C 3079 (4) | 7 |
| 7 | GOING PLACES Back Street & The Tymes, AAA 47 174 (4) | 7 |
| 8 | BIG HITS (High Tide and Green Grass) Judy Williams, Columbia C 3079 (4) | 11 |
| 9 | THE SHADOW OF YOUR SMILE Judy Williams, Columbia C 3079 (4) | 13 |
| 10 | LOU RAWLS LIVE! Capitol T 3409 (4) | 20 |
| 11 | PET SOUNDS Beach Boys, Capitol T 3409 (4) | 14 |
| 12 | COLOR ME BARBRA Barbra Streisand, Capitol T 3409 (4) | 12 |
| 13 | SOUL AND INSPIRATION Ray Charles, RCA Victor LSC 3046 (4) | 11 |
| 14 | WONDERFULNESS Ray Charles, RCA Victor LSC 3046 (4) | 26 |
| 15 | THE BEST OF THE ANIMALS The Animals, RCA Victor LSC 3046 (4) | 12 |
| 16 | DAYDREAM Paul Simon, RCA Victor LSC 3046 (4) | 18 |
| 17 | RUBBER SOUL The Beatles, RCA Victor LSC 3046 (4) | 27 |
| 18 | THE MOVIE SONG ALBUM Various Artists, RCA Victor LSC 3046 (4) | 16 |
| 19 | MRS. MILLER'S GREATEST HITS Capitol T 3409 (4) | 18 |
| 20 | THE YOUNG RASCALS The Young Rascals, RCA Victor LSC 3046 (4) | 21 |
| 21 | CRYING TIME The Beatles, RCA Victor LSC 3046 (4) | 22 |
| 22 | BALLADS OF THE GREEN BEETS The Beatles, RCA Victor LSC 3046 (4) | 16 |
| 23 | THE SINGING NU The Beatles, RCA Victor LSC 3046 (4) | 25 |
| 24 | ROOTS The Beatles, RCA Victor LSC 3046 (4) | 24 |
| 25 | SPANISH EYES The Beatles, RCA Victor LSC 3046 (4) | 23 |
| 26 | THE DAVID CLARK FIVE'S GREATEST HITS The David Clark Five, RCA Victor LSC 3046 (4) | 18 |
| 27 | SOUTH OF THE BORDER The David Clark Five, RCA Victor LSC 3046 (4) | 27 |
| 28 | THE LONELY SUE The David Clark Five, RCA Victor LSC 3046 (4) | 28 |
| 29 | SOUNDS OF SILENCE The David Clark Five, RCA Victor LSC 3046 (4) | 29 |
| 30 | GOT MY MOJO WORKING The David Clark Five, RCA Victor LSC 3046 (4) | 33 |
| 31 | JUST LIKE US! The David Clark Five, RCA Victor LSC 3046 (4) | 21 |
| 32 | FRANKIE AND JOHNNY The David Clark Five, RCA Victor LSC 3046 (4) | 10 |
| 33 | THE SONY SIDE OF CHER Cher, Sony, Capitol T 3409 (4) | 10 |
| 34 | MOONLIGHT SINATRA Frank Sinatra, RCA Victor LSC 3046 (4) | 10 |
| 35 | I HEAR A SYMPHONY Frank Sinatra, RCA Victor LSC 3046 (4) | 15 |
| 36 | THE WONDERFUL WORLD OF SONY & CHER The David Clark Five, RCA Victor LSC 3046 (4) | 11 |
| 37 | SEPTEMBER OF MY YEARS Frank Sinatra, RCA Victor LSC 3046 (4) | 45 |
| 38 | THE BEST OF RONNIE DOVE Ronnie Dove, RCA Victor LSC 3046 (4) | 13 |
| 39 | A TOUCH OF TODAY The David Clark Five, RCA Victor LSC 3046 (4) | 57 |
| 40 | TUJANA BRASS The David Clark Five, RCA Victor LSC 3046 (4) | 24 |
| 41 | I WANT TO GO WITH YOU The David Clark Five, RCA Victor LSC 3046 (4) | 14 |
| 42 | THE 4 SEASONS COLD VAULT OF HITS The David Clark Five, RCA Victor LSC 3046 (4) | 29 |
| 43 | WHY IS THERE AIR? The David Clark Five, RCA Victor LSC 3046 (4) | 44 |
| 44 | SOMEWHERE THERE'S A SOMEONE The David Clark Five, RCA Victor LSC 3046 (4) | 16 |
| 45 | MY NAME IS BARBRA, TWO Barbra Streisand, Capitol T 3409 (4) | 34 |
| 46 | A MAN AND HIS MUSIC Frank Sinatra, RCA Victor LSC 3046 (4) | 27 |
| 47 | BILL COSBY IS A VERY FUNNY FELLOW, RIGIT The David Clark Five, RCA Victor LSC 3046 (4) | 3 |
| 48 | MIDNIGHT RIDE The David Clark Five, RCA Victor LSC 3046 (4) | 18 |
| 49 | HANG ON RAMSEY! Ramsey Lewis, RCA Victor LSC 3046 (4) | 18 |

| Rank | Title, Artist, Label & No. | Weeks |
|------|---|-------|
| 50 | THE BEST OF CHAD & JEREMY Chad & Jeremy, RCA Victor LSC 3046 (4) | 10 |
| 51 | MY WORLD Bobby Darin, RCA Victor LSC 3046 (4) | 37 |
| 52 | MANTOVANI MAGIC Mantovani, RCA Victor LSC 3046 (4) | 17 |
| 53 | TRINI The David Clark Five, RCA Victor LSC 3046 (4) | 34 |
| 54 | I AND I KNOW YOU WANNA DANCE Johnny Rivers, Imperial LP 1507 (4) | 11 |
| 55 | THE SOUL ALBUM The David Clark Five, RCA Victor LSC 3046 (4) | 9 |
| 56 | MUSIC—A PART OF ME The David Clark Five, RCA Victor LSC 3046 (4) | 18 |
| 57 | ROGER MILLER/GOLDEN HITS Roger Miller, RCA Victor LSC 3046 (4) | 33 |
| 58 | DISTANT DRUMS The David Clark Five, RCA Victor LSC 3046 (4) | 30 |
| 59 | THAT WAS THE YEAR THAT WAS The David Clark Five, RCA Victor LSC 3046 (4) | 60 |
| 60 | FIDDLER ON THE ROOF Original Cast, RCA Victor LSC 3046 (4) | 65 |
| 61 | SUPREMES LIVE AT THE COPA The Supremes, RCA Victor LSC 3046 (4) | 55 |
| 62 | MARY POPPINS The David Clark Five, RCA Victor LSC 3046 (4) | 91 |
| 63 | I STARTED OUT AS A CHILD The David Clark Five, RCA Victor LSC 3046 (4) | 66 |
| 64 | THE MIRACLES GOING TO A GO-GO The Miracles, RCA Victor LSC 3046 (4) | 71 |
| 65 | CLORIA The David Clark Five, RCA Victor LSC 3046 (4) | 68 |
| 66 | CHOICE The David Clark Five, RCA Victor LSC 3046 (4) | 68 |
| 67 | THE BEST OF HERMAN'S HERMITS The Hermits, RCA Victor LSC 3046 (4) | 81 |
| 68 | ONE STORMY NIGHT The David Clark Five, RCA Victor LSC 3046 (4) | 59 |
| 69 | STRANGERS IN THE NIGHT Frank Sinatra, RCA Victor LSC 3046 (4) | 135 |
| 70 | TIME WON'T LET ME The David Clark Five, RCA Victor LSC 3046 (4) | 82 |
| 71 | WOMAN The David Clark Five, RCA Victor LSC 3046 (4) | 72 |
| 72 | I REMEMBER YOU The David Clark Five, RCA Victor LSC 3046 (4) | 75 |
| 73 | DON'T GO TO STRANGERS The David Clark Five, RCA Victor LSC 3046 (4) | 86 |
| 74 | WHEN YOU'RE IN LOVE THE WHOLE WORLD IS JEWISH The David Clark Five, RCA Victor LSC 3046 (4) | 78 |
| 75 | BYE BYE BLUES The David Clark Five, RCA Victor LSC 3046 (4) | 69 |
| 76 | LOVE The David Clark Five, RCA Victor LSC 3046 (4) | 91 |
| 77 | HITS AGAIN The David Clark Five, RCA Victor LSC 3046 (4) | 98 |
| 78 | HOW DOES THAT CRAB YOU? The David Clark Five, RCA Victor LSC 3046 (4) | 102 |
| 79 | DO YOU BELIEVE IN MAGIC The David Clark Five, RCA Victor LSC 3046 (4) | 100 |
| 80 | MAN OF LA MANCHA The David Clark Five, RCA Victor LSC 3046 (4) | 121 |
| 81 | MARTHA AND THE VANDELLAS GREATEST HITS Martha & The Vandellas, RCA Victor LSC 3046 (4) | 77 |
| 82 | HERE I AM The David Clark Five, RCA Victor LSC 3046 (4) | 77 |
| 83 | WHERE THE ACTION IS! The David Clark Five, RCA Victor LSC 3046 (4) | 84 |
| 84 | THE BLUES PROJECT LIVE AT THE CAFE AU GO The David Clark Five, RCA Victor LSC 3046 (4) | 90 |
| 85 | MY FAIR LADY The David Clark Five, RCA Victor LSC 3046 (4) | 61 |
| 86 | THE BATMAN THEME The David Clark Five, RCA Victor LSC 3046 (4) | 67 |
| 87 | I'LL REMEMBER YOU The David Clark Five, RCA Victor LSC 3046 (4) | 123 |
| 88 | WHEN A MAN LOVES A WOMAN The David Clark Five, RCA Victor LSC 3046 (4) | 104 |
| 89 | TEMPTIN' TEMPTATIONS The Temptations, RCA Victor LSC 3046 (4) | 87 |
| 90 | ZORBA THE GREEK The David Clark Five, RCA Victor LSC 3046 (4) | 83 |
| 91 | DIONNE WARWICK IN PARIS Dionne Warwick, RCA Victor LSC 3046 (4) | 76 |
| 92 | MY CHERIE The David Clark Five, RCA Victor LSC 3046 (4) | 93 |
| 93 | MY NAME IS BARBRA Barbra Streisand, Capitol T 3409 (4) | 112 |
| 94 | THE KINK CONTOVERS The Kinks, RCA Victor LSC 3046 (4) | 100 |
| 95 | OUR HERO The David Clark Five, RCA Victor LSC 3046 (4) | 99 |
| 96 | WAYNE NEWTON—NOW! Wayne Newton, RCA Victor LSC 3046 (4) | 109 |
| 97 | ANDY WILLIAMS' NEWEST HITS Andy Williams, RCA Victor LSC 3046 (4) | 84 |
| 98 | TURN! TURN! TURN! The David Clark Five, RCA Victor LSC 3046 (4) | 89 |
| 99 | LITTLE WHEEL SPIN AND SPIN The David Clark Five, RCA Victor LSC 3046 (4) | 111 |
| 100 | GO WITH THE VENTURES! The Ventures, RCA Victor LSC 3046 (4) | 124 |

| Rank | Title, Artist, Label & No. | Weeks |
|------|---|-------|
| 101 | THE VENTURES The Ventures, RCA Victor LSC 3046 (4) | 79 |
| 102 | JAMES BROWN PLAYS THE BREED James Brown, RCA Victor LSC 3046 (4) | 101 |
| 103 | HOUSTON The David Clark Five, RCA Victor LSC 3046 (4) | 88 |
| 104 | SWEET CHARITY The David Clark Five, RCA Victor LSC 3046 (4) | 96 |
| 105 | MY LOVE The David Clark Five, RCA Victor LSC 3046 (4) | 73 |
| 106 | THE MARVELLETS' GREATEST HITS The Marvelles, RCA Victor LSC 3046 (4) | 84 |
| 107 | SEE WHAT TOMORROW BRINGS The David Clark Five, RCA Victor LSC 3046 (4) | 107 |
| 108 | HOW GREAT THOU ART The David Clark Five, RCA Victor LSC 3046 (4) | 74 |
| 109 | DEAR HEART The David Clark Five, RCA Victor LSC 3046 (4) | 116 |
| 110 | GREATEST HITS The David Clark Five, RCA Victor LSC 3046 (4) | 129 |
| 111 | HIGHWAY 61 REVISITED The David Clark Five, RCA Victor LSC 3046 (4) | 103 |
| 112 | RAMBLIN' ROSE The David Clark Five, RCA Victor LSC 3046 (4) | 114 |
| 113 | JOHNNY'S GREATEST HITS Johnny Rivers, RCA Victor LSC 3046 (4) | 118 |
| 114 | CHET ATKINS PICKS ON THE BEATLES Chet Atkins, RCA Victor LSC 3046 (4) | 122 |
| 115 | LIGHTLY LATIN The David Clark Five, RCA Victor LSC 3046 (4) | 132 |
| 116 | DECEMBER'S CHILDREN The David Clark Five, RCA Victor LSC 3046 (4) | 117 |
| 117 | MUSIC The David Clark Five, RCA Victor LSC 3046 (4) | 126 |
| 118 | EVERYBODY GOTTA BE SOMEPLACE The David Clark Five, RCA Victor LSC 3046 (4) | 106 |
| 119 | ITS BLUE/OTIS REDDING SINGS SOUL Otis Redding, RCA Victor LSC 3046 (4) | 125 |
| 120 | THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP The David Clark Five, RCA Victor LSC 3046 (4) | 139 |
| 121 | MICHELLE The David Clark Five, RCA Victor LSC 3046 (4) | 94 |
| 122 | THE LOVE YOU SAVE The David Clark Five, RCA Victor LSC 3046 (4) | 113 |
| 123 | UP TIGHT The David Clark Five, RCA Victor LSC 3046 (4) | 140 |
| 124 | SOUL MESSAGE The David Clark Five, RCA Victor LSC 3046 (4) | 127 |
| 125 | THE "POPS" GOES COUNTRY The David Clark Five, RCA Victor LSC 3046 (4) | 133 |
| 126 | SHES JUST MY STYLE The David Clark Five, RCA Victor LSC 3046 (4) | 141 |
| 127 | HELP The David Clark Five, RCA Victor LSC 3046 (4) | 129 |
| 128 | TAKE A LITTLE WALTZ WITH ME The David Clark Five, RCA Victor LSC 3046 (4) | 130 |
| 129 | A NEW SONG FOR YOUNG LOVE The David Clark Five, RCA Victor LSC 3046 (4) | 131 |
| 130 | FERRANTE & TEICHER FOR LOVERS OF ALL AGES Ferrante & Teicher, RCA Victor LSC 3046 (4) | 1 |
| 131 | THE KATE SMITH ANNIVERSARY ALBUM Kate Smith, RCA Victor LSC 3046 (4) | 1 |
| 132 | TRY TOO HARD The David Clark Five, RCA Victor LSC 3046 (4) | 1 |
| 133 | LOVE THEM FROM 'TIL THEY LOVE THE PHOENIX The David Clark Five, RCA Victor LSC 3046 (4) | 1 |
| 134 | HEY! LET'S PARTY The David Clark Five, RCA Victor LSC 3046 (4) | 1 |
| 135 | HERE THEY COME The David Clark Five, RCA Victor LSC 3046 (4) | 1 |
| 136 | ON A CLEAR DAY YOU CAN SEE FOREVER The David Clark Five, RCA Victor LSC 3046 (4) | 1 |
| 137 | BYE BYE BLUE The David Clark Five, RCA Victor LSC 3046 (4) | 1 |
| 138 | YOU WERE ON MY MIND The David Clark Five, RCA Victor LSC 3046 (4) | 1 |
| 139 | GOTTA TRAVEL ON The David Clark Five, RCA Victor LSC 3046 (4) | 1 |
| 140 | DO GOLD SOUL The David Clark Five, RCA Victor LSC 3046 (4) | 1 |
| 141 | THIS OLD HEART OF MINE The David Clark Five, RCA Victor LSC 3046 (4) | 1 |
| 142 | LOUIE LOUIE The David Clark Five, RCA Victor LSC 3046 (4) | 1 |
| 143 | THE FOUR TOPS SECOND ALBUM The Four Tops, RCA Victor LSC 3046 (4) | 1 |
| 144 | PERSUASIVE PERCUSSION 1966 The David Clark Five, RCA Victor LSC 3046 (4) | 1 |
| 145 | THE BEST OF THE RIGHTBOUT BROTHERS The Rightabout Brothers, RCA Victor LSC 3046 (4) | 1 |
| 146 | 10 GOLDEN YEARS The David Clark Five, RCA Victor LSC 3046 (4) | 1 |
| 147 | THE LOVEY T'WAIN The David Clark Five, RCA Victor LSC 3046 (4) | 1 |
| 148 | TIPPY TOING The David Clark Five, RCA Victor LSC 3046 (4) | 1 |

New Action Single!

GOOD TIMES

HBR 483

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Stereo 9503



• ALBUM REVIEWS

• Continued from page 40

THACHOVSKY: SNOW MAIDEN
(3-12" LP's)
Dobashaus/Orease/ USSR Radio
Symphony Orch. (Gask). Bruno BR
3205/52 (M)

HAYDN: "ERDODY" QUARTETS
(3-12" LP's)
Various Artists. Qualiton LPX 1285-7
(M)

LAMBERTO GARDELLI CONDUCTS
Orch. of the Budapest Philharmonic
Society. Qualiton LPX 1234 (M)

LOW PRICE CLASSICAL

J. S. BACH: BRANDENBURG
CONCERTOS (3-12" LP's)
Chamber Orch. of the Saar (Rhein-
land). Newnack HB 3066 (M) HB
73066 (S)

RICHARD STRAUSS: SYMPHONIA
DOMESTICA
Chicago Symphony Orch. (Richter).
RCA Victor YIC 1184 (M) YIC
1184 (S)

POLKA

OKTOBERFEST FAVORITES
501 Lind and the Jolly Swiss Boys.
Coca A 2036 (M)

A SESSION WITH SYL LIEBL AND
THE JOELY SWISS BOYS
Coca A 2038 (M)

FILASKE IS A POLKA TOWN
Alvin Szyzyski. Coca K 3040 (M)



THREE-STAR ALBUMS

The three-star rating indicates major
sales potential within each record's
music category.

POPULAR

THE HART HOUSE GLEE CLUB
Arc S 883 (S)

COUNTRY

MOUNTAIN BALLADS & OLD MYNARS
Johnny Stearns & Old MyNars
Decca DL 4189 (S) DL 4189 (M)

A SESSION WITH THE DOOSE ISLAND
RAMBLERS
Coca K 1111 (M)

DOIN' THE MURLEY HOP
Goose Island Ramblers. Coca K 1111
(M)

CLASSICAL

VERDI: RIGOLETTO (3-12" LP's)
Various Artists. Qualiton LPX 1231-33
(M)

MOZART: NORM CONCERTO IN E
FLAT MAJOR, BASSOON CONCERTO
IN F MAJOR
Janeta Gabor Symphony Orch. of the
Hungarian Radio and Television
(Standard). Qualiton LPX 1218 (M)

RELIGIOUS

WINIFRED CECIL
Tewo Hall T11 906 (M)

NYN

SING ALONG WITH MARCY
Zenderman ZLP 893 (M)

IN FLYING MYNARS
Blackie MyNars and the Flying States.
CLW LPX 5060 (M)

GOSPEL

MY OWN FAULT
Brother Joe Max. Namboro LP 7001
(M)

INTERNATIONAL

BAVARIA
Roland Zanzott. Bruno BR 3066L
(M)

26 Concerts of Mozart Music At Philharmonic

NEW YORK—Twenty-six
concerts devoted entirely to the
music of Mozart are listed for
"Midsummer Serenades—A
Mozart Festival" at Philhar-
monic Hall during August. Con-
certs will be presented at 8:30
p.m. on Mondays through Sat-
urdays except for two special
"Mozart at Midnight" concerts.
In addition to single ticket sales
special 10-coupon booklets cost-
ing \$20 are available. Coupons
can be exchanged for tickets
which normally cost \$3 each.
Artists include pianists Paul
Badura-Skoda (Westminster),
Claude Frank (RCA Victor),
Daniel Barenboim (Westminster),
Ruth Laredo (Columbia), and

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS
THIS WEEK

★ REGIONAL BREAKOUTS

These new records, not yet on Billboard's Hot 100, have been
reported getting strong sales action by dealers in major
markets listed in parentheses.

RACE WITH THE WIND . . .
The Robbs. Mercury 73579 (MRC, BMI)
(Chicago-Milwaukee)

ON THE GOOD SHIP LOLIPOP . . .
Wander Who, Philips 40380 (MovieTunes, ASCAP)
(New York)

IT'S A MAN'S-WOMAN'S WORLD . . .
Irma Thomas, Imperial 66178 (Najom, BMI) (Pittsburgh)

TAR AND CEMENT . . .
Verdella Smith, Capitol 5632 (Faist, ASCAP)
(Philadelphia)

**I'VE GOT TO GO ON WITHOUT
YOU . . .**

Van Dyke, Mole 530 (Aim, BMI) (Pittsburgh)

IT'S YOU ALONE . . .
Walters, United Artists 50026 (Unart, BMI)
(San Francisco)

SOCK IT TO 'EM, J. B. . . .
Rex Garvin, Lita 201 (Vardunn, BMI) (Pittsburgh)

Pitt, Minny On Campus

NEW YORK—The Pitts-
burgh Symphony (Command)
and the Minneapolis Symphony
(Mercury) will perform during
next season's Golden Center
Concerts at Queens College.
William Steinberg will conduct
the Pittsburgh in one of the
four fall concerts, while Stan-
islaw Skowaczewski will lead
the Minneapolis in a spring con-
cert.

Other artists for the fall series
will be violinist Christian Ferras,
soprano Eileen Farrell, and the
Martha Graham Dance Com-
pany. Fort Worth; June 28, First As-
sembly of God Church, El Paso,
Tex.; June 29, First Assembly
of God Church, Phoenix, Ariz.,
and June 30-July 3, Los
Angeles area.

Also appearing in the
spring series will be the Robert
Shaw Chorale and Orchestra
(RCA Victor), bass-baritone
Cesare Siepe (London), and
pianist Susan Starr. Tickets are
being sold on a subscription
basis for all eight concerts as
well as for each four-concert
series.

A low-price four-concert
chamber music series also is
listed. The performer en-
sembles will be the Copen-
hagen Quartet, Hungarian Quar-
tet (Vox, Turnabout), Beaux
Arts Trio, and Fine Arts Quar-
tet (Concert-Disc). Soprano
Adele Addison and tenor Charles
Bressler will appear with the
New York Chamber soloists
(Decca) in a special non-sub-
scription concert on Feb. 25.

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ERNIE MARTINELLI

LAURIE
RECORDS



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THUMBS DOWN • SEE YOU IN SEPTEMBER • DOWN, DOWN, DOWN

LLP 2036

STEREO SLP 2036 • MONO LLP 2036

JUNE 25, 1966, BILLBOARD



“WALK AWAY” IS A RUNAWAY!

Hot Sales Action in Detroit and Houston



monument is artistry

Teen's 'Snub' of Classical Disks Causes Dip at City's Fringe Shops

By FRED KIRBY

NEW YORK — Lack of interest by teen-agers is a main reason given by dealers in outlying parts of the city for a general decline in classical record sales, according to a Billboard survey. Many stores have cut their classical inventory because of a sharp drop in business in recent years.

Standards comprise the bulk of what classical action there is. All stores reporting classical business special order for customers. Greenline of Jamaica, Frank Hobbie of the Bronx, Ambrose Radio and Service of Brooklyn, and Dudale of Staten Island all reported continued, but reduced classical sales. Other outlets checked said such business had fallen off to where it no longer was a factor.

Irving Ambrose of Ambrose Radio explained he had cut his inventory because of business drop, which he attributed to teen-agers going more for pop disks and to a move to the suburbs by wealthier, better-educated families. Ambrose opened a second store last September in Cedarhurst, in Nassau County, last September to take advantage of the suburban movement. The second store has proved a good classical outlet, topping the older location.

Ambrose said he didn't re-

order unusual works, such as chamber pieces, because of the interest drop. The standards, especially symphonies, are the main movers. He also called big discount stores a factor, explaining that classical customers were "sharp buyers," especially when it came to opera sets. Noting the larger discounts the larger stores sold merchandise because of increased discounts from manufacturers for advertising and other things, Ambrose said the manufacturers apparently weren't interested in the smaller dealers.

A. J. Wild of A. J. Wild Inc. of St. Albans also lists the change in the neighborhood, which has "fallen down," as a reason for his now selling very little classical product. Another Queens dealer reporting a sharp drop from his former large classical inventory was George Monsour of Forest Hills Music. In both shops, standards provided what little sales there were.

At Greenline of Jamaica, however, Joe Mantle said business was going down, but he emphasized on the more usual works. Greenline does well with the rarer disks, including cutouts and even old 78s. Orders are taken not only for catalog items, but many not listed. Monsour said, "If you can spell it, we'll order it." Leonard Bernstein's "Symphony No. 3 (Kade-

dish)" on Columbia with the composer leading soloists and the New York Philharmonic has done well among more recent releases.

Buy Pop

John Zuk of Junction Music Center of Corona reported classical pressings didn't move because teen-agers were just buying pop. Sales to older people were primarily repertoire war horses. An almost identical picture was painted by Teddy Silverman of Hillcrest Music Instrument of Flushing.

Another Queens dealer, Joe Lojano of Steinway Words and Music of Long Island City, noted business fair, with well-known artists, such as Columbia's Eugene Ormandy and the Philadelphia Orchestra, still selling. Steinsley sells at similar accounts to the larger stores and special orders, but Lojano said few requests are for "oddballs" or "out of season" releases.

Hobbie's large inventory draws customers from nearby Westchester County. Saying most classical buyers know what they wanted, Frank Capozzi referred to works of Beethoven, Tchaikovsky and Grieg as examples of the standards that led his Angel soprano Mirella Freni has sold well among newer performers, with Capozzi ascribing some of this interest to

(Continued on page 47)



LEONARD BERNSTEIN, second from left, attends reception held in his honor by CBS Records after he had recorded the Mahler 8th Symphony in London. Shown with Bernstein are, left to right, Ken Glancy, managing director of CBS Records; Quiza Chazex, classical repertoire and promotion manager; and Maurice Oberstein, director of operations.

Genius of Walter Back on Columbia's June Releases

NEW YORK—A series of releases from the catalog of conductor Bruno Walter, who died in 1962, is being released by Columbia this month. Included are three specially priced sets: the four-record "Bruno Walter's Bruckner," a three-disk "Bruno Walter's Mahler" and a two-record "Bruno Walter's Wagner."

The Bruckner package will be offered at the same price as the three LP's. The Mahler set includes "Das Lied von der Erde" with mezzo-soprano Mildred Miller and tenor Ernst Hafliger and the "Symphony No. 9."

Walter conducts the New York Philharmonic and Columbia Symphony in the set. Also included is Walter's rehearsal of the Rondo from the 9th. The Wagner release features the overtures to "Der Fliegende Holländer (Flying Dutchman)" and "Lohengrin," and the Prelude and Good Friday Spell from "Parsifal." A special LP featuring Walter conducting the "Siegfried Idyll" is included in the set. The Mahler and Wagner

packages are being sold for the two-LP price.

Other Walter June releases are the coupling of Mozart's "Symphony No. 40 in G Minor" and Haydn's "Symphony No. 88 in G"; "Bruno Walter's Brahms," a single LP with the "Academic Festival Overture," the "Tragic Overture" and "Variations on a Theme by Haydn."

A display poster featuring the newly released LP's will be part of an intensive Columbia merchandising and advertising campaign to promote the sales of the new sets as well as the Columbia Masterworks catalog of almost 50 titles conducted by Walter.

Other features of the promotion are a 400-line ad mat for use by Columbia dealers; two special radio station LP's, one with Walter recalling his life in music in 13 short excerpts and the other presenting Walter rehearsing movements from Beethoven's 4, 7th and 9th symphonies and a specially illustrated Bruno Walter Order Pad, which many dealers are planning to reprint for consumer mailings.

L. A. Growing as Major Market

By ELIOT TIEGEL

LOS ANGELES — The cultural growth of this city as a major classical music community has begun.

This is the observation of Columbia Records West Coast operations vice-president Irv Townsend, who has watched the city's cultural atmosphere grow for the past six and one-half years.

"Los Angeles is going to become a major classical market,"

said Townsend. "The city feels its pride now that the Music Center is operating. We were always called a cultural wasteland, but now with the building of the Music Center, attention is focusing on Los Angeles as a cultural area."

The L.A. Philharmonic is improving and Zubin Mehta is a young conductor who is universally acknowledged. He will become one of the really important conductors in the world.

Townsend believes. The orchestra is signed to RCA Victor and has only been heard on one customer recording program since the opening of the Music Center for mail order sale.

A Success

The Philharmonic's season has been a Music Center success and the orchestra's improving quality is destined to attract classically oriented professional people to move here, Townsend believes. It's not too remote to imagine labels such as Columbia having classical departments in Hollywood in the future and actively recording new talents.

As a result of the Music Center's widely acclaimed sonic qualities, the facility has become the chief concert hall for classical music. Previously the

(Continued on page 47)

Bayreuth Fest to Stress Local

By OMER ANDERSON

BAYREUTH — The music festival at Bayreuth will be given a pronounced record-sales emphasis this year.

The idea is that Bayreuth and other such music festivals are matchless vehicles for selling phonograph records.

MADERNA WILL BATON OPERA

BERLIN — Lotte Maelzel, American symphony conductor and Philips recording artist who heads the Deutsche Opera here, has named Bruno Maderna to conduct the world premiere Oct. 8 of the new opera by Raman Haubenstock-Rameti of Austria, "America," based on the Franz Kafka plays. Singers will include Catherine Gayer, Helga Winger, Alice Oelke, Donald Grobe, Ernst Grukowski, Ivan Sordi and Barry McDaniel.

that they should be so regarded in their planning and promotion. Wieland and Wolfgang Wagner, Richard Wagner's grandsons who produce the festival, are seeking for the first time to give Bayreuth with mass as well as class appeal. It is the masses, of course, who form the great potential market for classical LP's, and everything is being done to interest the ordinary German and his family in the festival music.

It is to symbolize that this festival year belongs to the masses and not only to the classes (Ruhr tycoons have been footing the deficit every year since Bayreuth was revived after the war), festival performances on Aug. 7 and 14 have been designated as special use only performances at which German labor leaders will elbow aside the Ruhr rich. It will be difficult to symbolize this, according to Bayreuth officials, for even Alfred Krupp to get tickets for the performances of

(Continued on page 50)

GOULD BATONS CHICAGO UNIT IN NIELSEN LP

CHICAGO — The Chicago Symphony recorded an album of two major works of Carl August Nielsen in Orchestra Hall on Saturday (18) for RCA Victor. Morton Gould conducted the late Danish composer's "Symphony No. 2" and "Clarinet Concerto."

Clarinetist Benny Goodman, making his first Red Seal recording since 1957, is featured on the latter work. The clarinetist, who is the father of Scott, Red Seal airtel director, produced the LP. The Second Symphony, written in 1902, also is well known as "The Four Temperament." The clarinet work was composed in 1928, three years before Nielsen's death.

Col. of Canada Will Groove Ozawa and the Toronto

TORONTO—Columbia Records of Canada is co-operating with the Toronto Symphony Association to produce a two-record album, the first recording by the orchestra since 1957, under its conductor Seiji Ozawa.

The recordings will be produced by John McClure, director of the Masterworks division of Columbia in the U.S., with engineers and equipment brought to Canada specially for the recording sessions at Massey Hall, the home of the T.S., Dec. 1, 2 and 3.

The album will be released in February 1967, Canada's centennial year. One of the two LP's will feature works by Canadian composers. Ozawa, who became conductor of the Toronto Symphony last season after four years as assistant conductor of the New York Philharmonic, conducts the Columbia Chamber Orchestra on the recent "Baroque Oboe" album, and the London Symphony Orchestra on two RCA Victor LP's. He is in London this month for further record-

ings with the London Symphony.

Columbia feels that the growing reputation of both Ozawa and the Toronto Symphony, both in the international release of the album set.

ISME Convention Set for Michigan

INTERLOCHEN, Mich. — Conductors, composers, performers and educators will participate in the August convention of the International Society for Music Education at the National Music Camp here. Composers will include Zoltan Kodaly, Dimitri Kabalevsky and Norman Deljo Jojo. Scheduled to perform are pianist Van Cliburn (RCA Victor), the Detroit Symphony (Mercury) conducted by Sixten Ehrling, and an international line-up of vocal and instrumental ensembles. Leading educators will be among the speakers, including Dr. Egon Kraus of Cologne, Germany, conductor and teacher, and secretary-general of the society.

Hunter Slates Chamber Set

NEW YORK—A five-concert chamber music series is set for next season at Hunter College. Also slated are two quartet series featuring Mozart works and two early music series. All will be sold by subscription. Another subscription series will consist of three programs of Haydn-Beethoven trios by the Beaux Arts Trio.

Artists in the chamber music series will be mezzo soprano Janet Baker (Angel, Oiseau-Lyre), baritone Dietrich Fischer-Dieskau, Mdcs Ensemble (Oiseau-Lyre), Virtuosi di Roma (Decca), Moscow Chamber Ensemble, 1 Music, and the Juilliard String Quartet. The Juilliard Quartet also will present one of the three-concert quartet series. The other quartet program will consist of performances by the Hungarian Quartet, Fine Arts Quartet and Quartetto Italiano (Angel).

The early music series will feature the Early Music Quartet and, like the quartet programs, will be sold for either three-concert or all six concerts. Other artists will be New York Chamber soloists Charles Bresler, tenor (Decca, Columbia); Hugues Cuconot, tenor; Albert Fuller, harpsichord (Decca); Isidore Cohen, violin (Columbia); Gerald Tarack, violin (Vanguard, Epic), and the Ambrosian Singers, Denis Stevens, conductor.

Teens' Snub of Classical Disks Causes a Dip

Continued from page 46

the recent "La Bohème" film starring the young singer.

A limited stock is the main reason given by Bernard Wechsler of Wex Records for his low classical sales, along with teenage interest only in pop and rock. Wechsler explained that a good classical stock required a large investment. He said he couldn't afford such an investment in merchandise that did not turn over rapidly.

Little Business

Nat Israel at Harmony Musical Instrument of Parkchester, a third Bronx store, also reported very little classical business because the shop was mainly patronized by teen-agers. Standard works, "the cream," accounted for the little business left.

Buddy D'Allesandro of Duclade's pointed out that teen-agers spend more money than classical buyers. Among classical customers, lighter classical and semi-classical titles led the way. Chain store competition also has hurt. D'Allesandro recalled that Fort Richmond, where he's located, used to be the shopping center for Staten Island. Large stores in other parts of the borough have sharply altered this pattern.

Another Staten Island dealer, Felix Buolotta of F. Buolotta Music, reported few classical sales. The shop was mainly patronized by teen-agers, standard works just couldn't compete with large discount chains. Mrs. Kaplan of Harry Kaplan and Son of the island also cited the lower prices that disks could be purchased for in discount stores as the reason for a sharp drop in classical record sales with classical down very low. Here, too, standards accounted for the few remaining sales.

BEST SELLING CLASSICAL LP's

| This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart | This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart |
|-----------|-----------|---|----------------|-----------|-----------|---|----------------|
| 1 | 5 | BERNSTEIN CONDUCTS IVES, N. Y. Phil. (Barncastle), Col. ML 6243 (M); MS 6843 (S) | 12 | 23 | 23 | LISTZ: SONATA IN B MINOR/SCHUBERT: WANDERER FANTASY, Rubinstein, RCA LM 2871 (M); LSC 2871 (S) | 7 |
| 2 | 1 | VERDI: DON CARLO (4-12" LP), Tebaldi, Bumbry, Lon. A 4432 (M); OSA 1432 (S) | 12 | 24 | 25 | THE BAROQUE ORCHESTRAL, Gombert/Col. Chamber Orch. (Columbia), Col. ML 6232 (M); MS 6832 (S) | 12 |
| 3 | 2 | PRESENTING MONTERRELL CARABALLO, RCA LM 2862 (M); LSC 2862 (S) | 12 | 25 | 22 | BIZET: CARMEN (3-12" LP), Callas, Gedda & Various Artists, Angel CLX 3650 (M); SGLX 3650 (S) | 8 |
| 4 | 3 | MAHLER: SYMPHONY NO. 4 IN G, Cleveland Orch. (Saul), Col. PL 6233 (M); MS 6833 (S) | 12 | 26 | 30 | GERSHWIN: RHAPSODY IN BLUE, M. Y. Phil. (Barncastle), Col. ML 6143 (M); MS 6091 (S) | 12 |
| 5 | 8 | BRAMMS: LIEBESLIEDER WALTZES, Shaw Chorale, RCA LM 2864 (M); LSC 2864 (S) | 11 | 27 | 29 | BRUCKNER: SYMPHONY NO. 9 IN D MINOR, Vienna Phil. (Mehls), Lon. CM 9462 (M); CS 6462 (S) | 6 |
| 6 | 6 | MAHLER: SYMPHONY NO. 10 (2-12" LP), Phila. Orch. (Ormandy), Col. MZL 335 (M); MZS 735 (S) | 12 | 28 | 27 | TCHAIKOVSKY: CONCERTO NO. 1, Gilburn, RCA LM 2252 (M); LSC 2252 (S) | 12 |
| 7 | 4 | WES: SYMPHONY NO. 4, Amer. Symp. Orch. (Stokowski), Col. ML 6175 (M); MS 6775 (S) | 12 | 29 | 32 | ROSSINI: WILLIAM TELL OVERTURE, M. Y. Phil. (Barncastle), Col. ML 6143 (M); MS 6743 (S) | 10 |
| 8 | 7 | CHOPIN WALTZES, Rubinstein, RCA LM 2726 (M); LSC 2726 (S) | 12 | 30 | 31 | MOZART: SYMPHONIES NOS. 29 & 33, New Philm. Orch. (Kampner), Angel 36329 (M); S 36329 (S) | 2 |
| 9 | 14 | WES: SYMPHONY NO. 1, Chicago Symp. Orch. (Gould), RCA LM 2893 (M); LSC 2893 (S) | 4 | 31 | 33 | GERSHWIN: RHAPSODY IN BLUE/AMERICAN IN PARIS, Lon. Fest. Orch. (Black), Lon. (No Mono); SPC 21009 (S) | 7 |
| 10 | 13 | NIELSEN: SYMPHONY NO. 3, Royal Danish Orch. (Barncastle), Col. ML 6169 (M); MS 6769 (S) | 7 | 32 | 24 | PUCCEINI: LA BOHEME (2-12" LP), Fronti, Gadda & Various Artists, Angel BL 3643 (M); SBL 3643 (S) | 7 |
| 11 | 15 | BLESS THIS HOUSE, Mormon Tab. Choir/Phil. Orch. (Ormandy), Col. ML 6238 (M); MS 6838 (S) | 12 | 33 | — | PURCELL: MUSIC FOR THE THEATRE, Bath Fest. Orch. (Mehls), Angel 36332 (S); S 36332 (S) | 1 |
| 12 | 20 | ZARZUELA ARRIAGA, Col. LM 2894 (M); LSC 2894 (S) | 3 | 34 | — | MAHLER: SYMPHONY NO. 6 (2-12" LP), Boston Symp. (Leinsdorf), RCA LM 7044 (M); LSC 7044 (S) | 1 |
| 13 | 18 | BRAMMS: DEUTSCHE VOLKSLIEDER (2-12" LP), Schwarzkopf, Fischer-Dieskau & Moore, Angel 8 3675 (M); SB 3675 (S) | 7 | 35 | 40 | RITUAL FIRE DANCE, Phila. Orch. (Ormandy), Col. ML 6223 (M); MS 6823 (S) | 2 |
| 14 | 16 | SOUVENIR OF A GOLDEN ERA (2-12" LP), Home, Lon. A 4531 (M); OSA 1263 (S) | 5 | 36 | 39 | MOZART: SYMPHONIES NOS. 28 & 33, Clava. Orch. (Schell), Col. ML 6258 (M); MS 6858 (S) | 3 |
| 15 | 9 | POISSON: CONCIERTO DE ARANJUEZ/TEDESCO: CONCIERTO IN D, Williams, Col. ML 6234 (M); MS 6834 (S) | 12 | 37 | — | E. POWER BIGGS PLAYS MOZART—MUSIC FOR SOLO ORCHESTRAL, Col. ML 6256 (M); MS 6856 (S) | 1 |
| 16 | 21 | BAROQUE GUITAR, Gram, RCA LM 2878 (M); LSC 2878 (S) | 9 | 38 | — | BEETHOVEN: CONCERTO NO. 5 ("Empire"), G. Gould/Amer. Symp. Orch. (Stokowski), Col. ML 6288 (M); MS 6888 (S) | 1 |
| 17 | 17 | HOLIDAY FOR STRINGS, Boston Pops (Fiedler), RCA LM 2885 (M); LSC 2885 (S) | 9 | 39 | — | BARTOK: CONCERTO FOR ORCHESTRA, Clava. Orch. (Schell), Col. ML 6215 (M); MS 6815 (S) | 5 |
| 18 | 22 | BACK ON THE PEDAL, HARPISCHORD, Biggs, Col. ML 6204 (M); MS 6804 (S) | 9 | 40 | 37 | SOMES OF THE AVERAGE, Moffa, Amer. Symp. Orch. (Stokowski), RCA LM 2795 (M); LSC 2795 (S) | 3 |
| 19 | 19 | REVERIE, Phila. Orch. (Ormandy), Col. ML 5975 (M); MS 6575 (S) | 11 | | | | |
| 20 | 11 | MY FAVORITE CHOPIN, Gilburn, RCA LM 2576 (M); LSC 2576 (S) | 12 | | | | |
| 21 | 18 | NORWITZ AT CARNEGIE HALL—AN HISTORIC RETURN (2-12" LP), Col. MZL 328 (M); MZS 728 (S) | 12 | | | | |
| 22 | 28 | MOSKOWSKY-STOKOVSKI: PICTURES AT AN EXHIBITION, Janis, Mos. Symp. Orch. (Dorati), Lon. Symp. Orch. (Manges), Marc. MG 50448 (M); SR 90448 (S) | 12 | | | | |

NEW ACTION LP's

RACHMANINOFF: PIANO CONCERTO NO. 2/TCHAIKOVSKY: PIANO CONCERTO NO. 1... Janis, Mos. Symp. Orch. (Dorati)/Lon. Symp. Orch. (Manges), Marc. MG 50448 (M); SR 90448 (S)

BEST SELLING BUDGET-LINE LP's

| This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 1 | STRAVINSKY: SACRE DU PRINTEMPS (Rite of Spring)—R.T.F. Orch. Intl. (Boulez), Nonesuch H 1093 (M); H 1093 (S) | 12 |
| 2 | 2 | NIELSEN: CONCERTO FOR VIOLIN—Varga, Royal Danish Orch. (Semkov), Turnabout TV 4043 (M); TV 34043 (S) | 12 |
| 3 | 3 | LISTZ: MAZEPKA—Hungarian St. Con. Orch. (Menneth), Maca 9009 (M); S 9009 (S) | 12 |
| 4 | 4 | BRAMMS: GERMAN REQUIEM (2-12" LP)—Stich Randall, Passau & Various Artists, Nonesuch H 3003 (M); H 73003 (S) | 12 |
| 5 | 5 | BECKWALT: 2 QUINETS FOR PIANO—Rietling, Benthian Qr., Nonesuch H 1113 (M); H 7113 (S) | 12 |
| 6 | 6 | BEETHOVEN: FIDELIO (2-12" LP)—Kuchta, Patzak & Various Artists, Nonesuch H 3005 (M); H 73005 (S) | 12 |
| 7 | 7 | MOSKOWSKY: PICTURES AT AN EXHIBITION—Vienna St. Op. Orch. (Goltshen), Exangan SWY 117 (M); SWY 117 (S) | 12 |
| 8 | 8 | MASCAGNI: CAVALLERIA RUSTICANA (2-12" LP), Montecarlo, Ghinea, Richmond R 62008 (M); (No Stereo) | 12 |
| 9 | 9 | RIMSKY-NIKORADY: SCHEHERAZADE—Lon. Symp. Orch. (Monteur), RCA Victorla VIC 1013 (M); VICS 1013 (S) | 12 |
| 10 | 10 | ELECTRONIC MUSIC—Various Artists, Turnabout TV 4046 (M); TV 34046 (S) | 12 |

L.A. Grows as Major Market

Continued from page 46

Hollywood Bowl had a rich and growing classical program. But with the Music Center having struck such deals with artists, the public and critics, the Bowl is aiming its presentations at the poor, light promenade sounds, explains Townsend who heads the Bowl's program committee. "There is less classical music at the Bowl this season than last and it will go that way."

Helping to develop home-grown talent are the higher institutions of learning, like the USC School of Music, whose faculty includes such great talents as Jascha Heifetz and Gregor Piatigorsky. UCLA also has a sophisticated music program. One other aspect endemic to the city augurs well for classical music, in Townsend's opinion. That is the film, TV and recording industry which makes

the city "the most lucrative for musicians to work in." These industries will draw upon the talents of classically oriented composers, Townsend foresees. While learning to write symphonies, the neophyte classical composer can write film scores, is the way Townsend sees Hollywood helping the classical composer. The fact that the movies and TV are using such new people as Johnny Mandell, Lalo Schifrin and Neal Hefti opens the door for other talented writers who with the right breaks, can make names

Concerts at Yale

NORFOLK, Conn.—Eight Friday evening concerts are listed beginning July 1 at the Music Shed at Yale Summer School of Music. Among artists for the chamber and orchestra concerts will be cellist Aldo Parisot; Robert Bloom (Decca), oboe; Gustav Meier (Westminster), conductor, and pianist Paul Ulanovsky. Meier also will conduct a choral concert Aug. 7, for themselves in these other fields of show business.

COUNTRY MUSIC

CFGM, Toronto, Offers A 'Clean-Show' Discount

By KIT MORGAN

TORONTO—Country music station CFGM, Toronto, which roundly criticized the average live country music shows for their lack of polish and professionalism in an article in Billboard last year (Aug. 7 issue) and received many comments in support of its stand, has taken an unusual step to combat one aspect of its criticism, the use of live comedy material. To put it colloquially, the station has "put its money where its mouth is" by offering a "clean show" discount to country music show promoters advertising on the station.

"It normally takes about \$600 worth of commercials on CFGM to fly us to Massey Hall for a country music show. Under our new policy we tell the promoter that

Dickens Tops Sheriff's Rodeo

GEORGETOWN, Tex. — Little Jimmy Dickens is set to headline the 26th Annual Williamson County Sheriff's Posse Rodeo here June 30-July 2.

Dickens will ride in the annual rodeo kick-off parade Thursday (30) and will entertain at 9 each night of the rodeo, plus perform at an extra show following the final rodeo session Saturday night at the Georgetown Community Building in the city's San Gabriel Park.

if the show is clean, family-type entertainment, we will only charge him half price, \$300. But if the show contains off-color humor that's offensive to a family audience, it costs him \$750," explains John Graham, manager and co-owner of the station. "To make it completely fair, the station names one judge, the promoter names one judge, and we jointly agree on a third judge, and this impartial panel rules on whether the show is a credit to country music."

The first show presented in Toronto after CFGM formulated its new policy this spring started George Jones, Ray Price, Stonewall Jackson and Melba Montgomery at Massey Hall, presented by Performance Packages of Canada, Ltd. PFC presented Syd Banks was happy to go along with CFGM's proposal. "It's an excellent idea," he says. "The trend is toward more polished productions, more so-called dedicated humor instead of the old barnyard stuff, and we found that the artists and their management are happy to go along with CFGM's encouragement of this evolution."

Graham would like to see other country music stations adopt the policy. "Country music radio is attracting new people to the live country music shows, and we don't want them to be disappointed or offended by what they see and hear there, because anything that hurts the image of country music hurts CFGM and country music radio," he says.

W.SHO, N. C., Sells Country Via Showboat

NEW ORLEANS — Country music station W.SHO here is launching a country "showboat" promotion. The station was purchased recently by the same interests that own WENO in Nashville, which last year originated a very successful "Country Music A-Go-Go" promotion on a truck chassis. Like the WENO promotion, W.SHO's vehicle will feature dancing A-Go-Go girls and lots of country music. The decor, however, will be that of a showboat to give it a New Orleans flavor, and the music will be recorded rather than live for a more "water-Emcee" on the "W.SHO Radio Showboat" will be Mo Crane of the station's staff. The boat will be unveiled to the public in the French Quarter on July 4.

Don Kern, vice-president and general manager of W.SHO, last week cut down religious programming at the station to half an hour daily. Previously, the station had been carrying four hours a day. "The religious programming represented an awful lot of billings, but we feel we can do better with a stronger country music image," Kern said.

Jones & Wagoner Top Camper Rally

NASHVILLE — "Grand Ole Opry" regulars Grandpa Jones and Porter Wagoner were featured at this year's third national Dreamer Rally, sponsored by Travel Industries, Inc., at Beech Bend Park, Bowling Green, Ky., July 20-23, according to Jack Andrews, of Moeller Talent, Inc.

Jones has been named the rally's official Coachmaster and will preside over activities expected to attract nearly 4,000 Dreamer Pick-Up Camper fans from across the nation. Porter and the Wagoners will provide entertainment Friday night, July 22.



COUNTRY MUSIC DEEJAY Joe Poovey of KPCN, Dallas, lets go with a song during a recent Ray-O-Vac live country music show in the Dallas-Fort Worth area. The show, which featured a line-up of headliners like the Wilburn Brothers and Porter Wagoner, may have been the first triple back-to-back show ever held. Performers alternated between Dallas's Memorial Auditorium, the Will Rogers Auditorium in Fort Worth and overflowed audiences to a nearby football field in Fort Worth.

YESTERYEAR'S COUNTRY HITS

Change-of-pace programming from your library's shelves, featuring the disks that were the hottest in the Country field 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time.

COUNTRY SINGLES

5 Years Ago
June 26, 1961

1. Hello, Walls, Fare You Well, Capitol
2. Three Hearts in a Tango, RCA Victor
3. I Fall to Pieces, Patsy Cline, Decca
4. Lonesome Trail, Buck Owens & Rose Maddox, Capitol
5. Foster Avenue, Buck Owens, Capitol
6. Sweet Lips, Webb Pierce, Decca
7. Heartache, U.S.A., Kitty Wells, Decca
8. Wreck of the Highway, Wynn Lee & Stony Cooper, Hickory
9. Oklahoma Hills, Hank Thompson, Capitol
10. Flat Top, Cowboy Copas, Starday

COUNTRY SINGLES

10 Years Ago
June 23, 1956

1. Heartache Hotel, Eddy Price, RCA Victor
2. Blue Suede Shoes, Carl Perkins, Sun
3. I Want You, I Need You, I Love You, Eddy Price, RCA Victor
4. Walk Line, Johnny Cash, Sun
5. You and Me, Red Foley & Kitty Wells, Decca
6. Carry Ann, Ray Price, Columbia
7. I Take the Chance, Maudie & Jim Edwards, RCA Victor
8. Making That Tea's Hotting, Louis Brothers, Capitol
9. Blackboard of My Heart, Hank Thompson, Capitol
10. Yes, I Know Why, Webb Pierce, Decca

Where They're Showing

RAY FELLOW—Indianapolis, June 22; Anderson, S. C., 24; Jefferson, Mo., 25; Louisville, Ky., July 1; Nicholasville, Ky., 5; Danville, Ky., 6; Somerset, Ky., 7; McKee, Ky., 8; Barbourville, Ky., 9; Hammond, Ind., 10; Winchester, Ky., 11; Nashville, Ky., 12; Manchester, Md., 13; Grayson, Ky., 14; Flemingsburg, Ky., 15; Cullum, Ky., 16; Cincinnati, Ky., 18; Williamsstown, Ky., 19; New Castle, Ky., 20; Hardinsburg, Ky., 21; Edmonson, Ky., 22; Owensboro, Ky., 23; Bowling Green, Ky., 25; Hodgenville, Ky., 26; Shurgis, Ky., 27; Hickman, Ky., 28, and Paducah, Ky., 29.

ROY ACUFF—Pontiac, Mich., 24; East, Miss., 24.

BILL ANDERSON—Varnville, S. C., June 24; Anderson, Ind., 26.

MARIE BOWES—Milwaukee June 25; Hartford, Mich., 26.

JIM EDWARDS BROWN—Adams-town, Md., June 24; Shreveport, La., 25.

BILL CARLISLE—Portland, Ore., June 24; Seattle, Wash., 25; Marysville, Tenn., 30.

CARTER FAMILY—Portland, Ore., June 24; Seattle, Wash., 25.

WILMA LEE AND STONEY COOPER—Shreveport, La., June 25.

SKETTER DAVIS—Portland, Ore., June 24; Seattle, Wash., 25; Vancouver, B. C., 26; Victoria, B. C., 27.

ROY DRUSKY—Reinholds, Pa., June 25; Mechanicsburg, Pa., 26.

GLASER BROTHERS—Anderson, Ind., June 26.

BILLY GRAMMER—East Moline, Ill., June 24; Columbus, Ohio, 26.

BOBBY BARE—Milwaukee, June 25; Columbus, Ohio, 26.

JACK AND JESSE—Sale of the Ozarks, Mo., June 20-25.

LONZO AND OSCAR—Everett, Wash., June 22; Olympia, Wash., 23; Portland, Ore., 24; Seattle, Wash., 25.

CHARLIE LOKVIN—Houston, June 22; Uvalde, Tex., 23; Riviera, Tex., 24.

BOB LUMAN—Knoxville, June 25; Richmond, Va., 26.

LORETTA LYNN—Little Rock, Ark., June 24; Newport, Tenn., 30.

JIMMY NEWMAN—Jackson, Mich., June 24; Milwaukee, 25; Anchorage, Alaska, 30; July 9.

OSBORNE BROTHERS—Bessemer, Ala., June 24; Birmingham, Ala., 25; Blount Springs, Ala., 26; Reisterstown, Pa., 28-30.

TEX RITTER—Macon, Mo., June 24; Pontiac, Mich., 25; Monticello, Ill., 26; Lake of the Ozarks, Mo., 27.

NASHVILLE—Ed Hamilton, formerly a top c&w deejay with WENO Radio, Madison, Tenn., has joined Monument Records and Newark in a promotion of label's c&w product. Announcement was made by Fred Foster, Monument president.

Broadman Issues Worship Music

NASHVILLE — "Worship Service Music for the Organ," a collection of 10 original organ numbers by 10 music educators and choir directors, is now available from Broadman Press.

The music, written specially for organ collection, has been compiled and edited by Samuel W. Shanks, instrumental consultant in the Baptist Sunday Board's church music department, Nashville.

Composers of the numbers are: Bill Trantham, member of the music faculty, Ouabache Baptist University, Arkadelphia, Ark.; Mrs. Lewis H. Virginia (P) Figh Jr., organist and music assistant, First Baptist Church, Montgomery, Ala.; Raymond H. Herbeck, minister of music, First Baptist Church, Richmond, Va.; Dr. Talmadge W. Dean, professor of theory and composition, Southwestern Baptist Theological Seminary, Fort Worth.

Others are: Johann Y. Yang, minister of music, Beavercreek, Ky.; Dr. William L. Hooper, dean of the School of Music and assistant professor of voice and choral arranging, Orleans Baptist Theological Seminary; May Lyall, assistant music organist, church music department, BSB; Dr. Paul T. Chesnut, dean of the School of Music, Stetson University, De Land, Fla.; Kenneth Pool, organist, First Baptist Church, Hickory, N. C., and Shanks.

"Worship Service Music for the Organ" will be available at general and religious book and music stores.

GOODMANS IN ALBUM BOOM

WACO, Tex. — The Happy Goodman Family is reported experiencing a land-office business with album sales on personal appearances and at the retail level. Their latest album, "Bigger 'n' Better," on Canaan Records, may be their best seller ever. Mary Norcross of Canaan Records said he had orders for 10,000 albums before release.

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HOT COUNTRY SINGLES

★ STAR Performance—Sides registering greatest proportions upward progress this week.

Billboard SPECIAL SURVEY for Week Ending 4/28/66

| This Week | Last Week | TITLE | Artist, Label, & Publisher | Weeks on Chart | This Week | Last Week | TITLE | Artist, Label, & Publisher | Weeks on Chart |
|-----------|-----------|---------------------------------|---|----------------|-----------|-----------|---|---|----------------|
| 1 | 1 | TAKE GOOD CARE OF HER | Sonny James, Capitol 5612 (Patton Rehearsal) | 12 | 27 | 29 | STANDING IN THE SHADOWS | Hank Williams Jr., MGM 1504 (Laurie, BMI) | 5 |
| 2 | 3 | DON'T TOUCH ME | Jeannie Seely, Monument 923 (Pamper, BMI) | 11 | 28 | 28 | COULD SING ALL NIGHT | Ferlin Kuzma, Capitol 5615 (Bundy, BMI) | 4 |
| 3 | 5 | THINK OF ME | Buck Owens, Capitol 5647 (Bluebonnet, BMI) | 6 | 29 | 20 | STOP THE START (Of Tears in My Heart) | Johnny Dollar, Columbia 40537 (Zanella, BMI) | 15 |
| 4 | 2 | DISTANT DRUMS | Jim Keene, RCA Victor 8799 (Comline, BMI) | 13 | 30 | 43 | DAY FOR DECISION | Johnny Sea, Warner Bros. 5820 (Moss Ross, BMI) | 3 |
| 5 | 6 | THE LAST WORD IN LONESOME IS ME | Eddy Arnold, RCA Victor 8818 (Tee, BMI) | 7 | 31 | 35 | THE LOVIN' MACHINE | Johnny Paycheck, Little Oriel 008 (Wayton, BMI) | 4 |
| 6 | 7 | EVIL ON YOUR MIND | Sam Howard, Decca 31923 (Wilhelm, BMI) | 10 | 32 | 36 | NICKELS, QUARTERS AND DIMES | Johnny Wright, Decca 31927 (Champion, BMI) | 4 |
| 7 | 8 | A WAY TO SURVIVE | Ray Price, Columbia 4560 (Pamper, BMI) | 10 | 33 | 37 | BORN TO BE IN LOVE WITH YOU | Van Trenor, hand Disc 367 (Shawcross, BMI) | 10 |
| 8 | 4 | TALKIN' TO THE WALL | Warren Mack, Decca 31911 (Pageby, SESAC) | 14 | 34 | 33 | TONIGHT I'M COMIN' HOME | Buddy Cayle, Imperial 66161 (Central, BMI) | 10 |
| 9 | 12 | SWINGING DOORS | Marky Haggard, Capitol 5660 (Bluebonnet, BMI) | 12 | 35 | 34 | CATCH A LITTLE RAINBOW | Claudio King, Columbia 43510 (Gallico, BMI) | 11 |
| 10 | 16 | I'LL TAKE THE DOG | Sam Howard, Decca 31911 (Pageby, SESAC) | 10 | 36 | 41 | I'M NOT CRAZY YET | Ray Price, Columbia 4560 (Pamper, BMI) | 3 |
| 11 | 10 | WOULD YOU HOLD IT AGAINST ME | Dottie West, RCA Victor 8790 (Tee, BMI) | 16 | 37 | 38 | THE STREETS OF BALTIMORE | Bobby Bare, RCA Victor 8851 (Ginsler, BMI) | 1 |
| 12 | 15 | (YES) I'M HURTIN' | Sam Gibson, RCA Victor 8812 (Jazz-Ross, BMI) | 8 | 38 | 34 | A MILLION AND ONE | Walker, Monument 943 (Silver Star, BMI) | 1 |
| 13 | 11 | PUT IT OFF UNTIL TOMORROW | Phil Phillips, Decca 31901 (Comline, BMI) | 13 | 39 | 34 | I'LL LEAVE THE SINGIN' TO THE BLUEBIRDS | Shelby Briscoe, MGM 12477 (Blue Note, BMI) | 6 |
| 14 | 9 | HISTORY REPEATS ITSELF | Buddy Stachler, Bama 1038 (Ginsler, BMI) | 15 | 40 | 39 | POOR BOY BLUES | Sam Lubam, Mercury 1582 (Cedarwood, BMI) | 4 |
| 15 | 13 | LOVE YOU DROPS | Bill Anderson, Decca 31900 (Moss-Ross, BMI) | 20 | 41 | 42 | ALMOST PERSUADED | David Houston, Epic 10025 (Gallico, BMI) | 1 |
| 16 | 17 | DON'T TOUCH ME | Wima Burgess, Decca 31941 (Pamper, BMI) | 10 | 42 | 43 | REAGUES | Johnny Wright, Decca 31945 (Fremmy, BMI) | 1 |
| 17 | 18 | BACK POCKET MONEY | Timmy Newman, Decca 31916 (New Keys, BMI) | 14 | 43 | 44 | I'M A NUT | Larry Pallen, Kapp 758 (Sloppy Hollow, ASCAP) | 1 |
| 18 | 26 | AIN'T HAD NO LOVIN' | Connie Smith, RCA Victor 8842 (Blue Crest, BMI) | 3 | 44 | 45 | I'M SO LONESOME I COULD CRY | Hank Williams Jr., MGM 15499 (Fred Ross, BMI) | 3 |
| 19 | 14 | TIPPY TOEING | Harden Tite, Columbia 42463 (Window, BMI) | 20 | 45 | 46 | THE RIGHT ONE | Starlin Brothers, Columbia 43624 (Jack, BMI) | 2 |
| 20 | 23 | STEEL RAIL BLUES | George Jarrin, RCA Victor 8797 (Wilhelm, ASCAP) | 10 | 46 | 47 | I'M LOSING YOU (I Can Tell) | Hugh J. Lewis, Kapp 757 (Moss Ross, BMI) | 1 |
| 21 | 21 | JUST CAME TO SMELL THE FLOWERS | Porter Wagoner, RCA Victor 8800 (Acclaim, BMI) | 8 | 47 | 48 | OLD BRUSH ARBORS | George Jones, Mercury 1174 (Glad, BMI) | 1 |
| 22 | 24 | THE COUNT DOWN | Hank Snow, RCA Victor 8808 (Hank's, BMI) | 8 | 48 | 49 | SUMMER ROSES | Ned Miller, Capitol 5641 (Central Songs, BMI) | 2 |
| 23 | 22 | I'M A PEOPLE | George Jones, Music 1143 (Blue Crest-Holmes, BMI) | 16 | 49 | 50 | THE WORLD IS ROUND | Roy Drusky, Mercury 72586 (4 Star, BMI) | 2 |
| 24 | 27 | YOU AIN'T WOMAN ENOUGH | Loretta Lynn, Decca 31906 (Core-Fire, BMI) | 4 | 50 | 51 | GOODBYE BO-NUT | Bob Bowman, RCA Victor 8811 (Bardley, BMI) | 2 |
| 25 | 32 | TIME TO BUM AROUND | Waylon Jennings, RCA Victor 8822 (Brambilla, BMI) | 4 | 51 | 52 | CHICKEN FEED | Bobbi Taft, RCA Victor 8822 (Brambilla, BMI) | 1 |

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Billboard SPECIAL SURVEY for Week Ending 4/28/66

| This Week | Last Week | TITLE | Artist, Label & Number | Weeks on Chart |
|-----------|-----------|--|--|----------------|
| 1 | 1 | DISTANT DRUMS | Johnny Keene, RCA Victor LPM 3540 (M) LSP 3540 (S) | 5 |
| 2 | 2 | HOLL OUT THE RED CAPTAIN FOR BUCK OWENS AND HIS BUCKAROO | Capitol L 2443 (M) ST 2443 (S) | 18 |
| 3 | 3 | MISS SMITH GOES TO NASHVILLE | Loma LPM 3520 (M) LSP 3520 (S) | 13 |
| 4 | 4 | TRUE LOVE'S A BLESSING | Sony James, Capitol L 2500 (M) ST 2500 (S) | 6 |
| 5 | 5 | OUT OF MY MOTHER'S BIBLE | Buck Owens & His Buckaroos, Capitol L 2497 (M) ST 2497 (S) | 5 |
| 6 | 6 | I LIKE 'EM COUNTRY | Loretta Lynn, Decca DL 4744 (M) DL 74744 (S) | 10 |
| 7 | 7 | EVERYBODY LOVES A NUT | Johnny Cash, Columbia CL 2492 (M) CL 3924 (S) | 1 |
| 8 | 8 | I WANT TO GO WITH YOU | Eddy Arnold, RCA Victor LPM 3507 (M) LSP 3507 (S) | 16 |
| 9 | 9 | FOLK-COUNTRY | Waylon Jennings, RCA Victor LPM 3523 (M) LSP 3523 (S) | 12 |
| 10 | 10 | COUNTRY FAVORITES—WILLIE NELSON STYLE | RCA Victor LPM 3528 (M) LSP 3528 (S) | 9 |
| 11 | 11 | JUST BETWEEN THE TWO OF US | Donnie Owens & Mark Haggard, Capitol L 2453 (M) ST 2453 (S) | 10 |
| 12 | 12 | DOTTIE WEST SINGS | RCA Victor LPM 3490 (M) LSP 3490 (S) | 18 |
| 13 | 13 | CHET ATKINS PICKS UP THE BEATLES | RCA Victor LPM 3531 (M) LSP 3531 (S) | 1 |
| 14 | 14 | PLEASE DON'T HURT ME | Johnny Keene, RCA Victor LPM 3541 (M) LSP 3541 (S) | 4 |
| 15 | 15 | TWO WORLDS | Bonnie Guitar, Dot DLP 3496 (M) DLP 3546 (S) | 1 |
| 16 | 16 | THE BEST OF JIM REEVES, VOL. 1 | RCA Victor LPM 3482 (M) LSP 3482 (S) | 14 |
| 17 | 17 | MEAN AS HELL | Johnny Cash, Columbia CL 2446 (M) CL 3924 (S) | 13 |
| 18 | 18 | TALK ME SOME SENSE | Bobbi Taft, RCA Victor LPM 3515 (M) LSP 3515 (S) | 12 |
| 19 | 19 | MY WORLD | Eddy Arnold, RCA Victor LPM 3466 (M) LSP 3466 (S) | 38 |
| 20 | 20 | BEHIND THE TREE | Sony James, Capitol L 2415 (M) ST 2415 (S) | 31 |
| 21 | 21 | ROY CLARK SINGS LONESOME LOVE BALLADS | Capitol L 2452 (M) ST 2452 (S) | 10 |
| 22 | 22 | LONELYVILLE | Devo Duffey, Mercury MO 11074 (M) SR 61074 (S) | 7 |
| 23 | 23 | A BEVIL LUGS NEEDS AN ANGEL LIKE YOU | Dick Curless & Ray Adams, Tower T 5025 (M) T 5025 (S) | 1 |
| 24 | 24 | ROGER MILLER/GOLDEN HITS | Swann MS 27073 (M) AS 27073 (S) | 32 |
| 25 | 25 | NEW GUNS FROM NASHVILLE | Donner & Laredo, RCA Victor LPM 3538 (M) LSP 3538 (S) | 4 |
| 26 | 26 | ARTY STYLINGS OF HANK SNOW | RCA Victor LPM 3548 (M) LSP 3548 (S) | 4 |
| 27 | 27 | JIMMY DEAN'S GREATEST HITS | Mercury 72482 (M) CS 72482 (S) | 1 |
| 28 | 28 | I'M A PEOPLE | George Jones, Mercury MO 2099 (M) MS 2099 (S) | 1 |
| 29 | 29 | TOGETHER AGAIN | Roy Drusky & Priscilla Mitchell, Mercury MO 21078 (M) SR 61078 (S) | 1 |
| 30 | 30 | THE WHO'S WHO OF COUNTRY & WESTERN MUSIC | Various Artists, Capitol TT 2538 (M) STT 2538 (S) | 1 |

Bayreuth Plays Disk Angle

• Continued from page 46

"Tannhauser" and "Rheingold," respectively, on these dates.

Broaden Base

The Wagner hero that labors' participation in the festival should broaden the base of its financial support. Although the festival is always automatically sold out, the early April (50,000 persons from all over the world will attend this season's program from July 24 to Aug. 28), the festival always incurs a deficit, part of which is covered by government subsidy and the rest by the Ruhr.

Bayreuth will open with "Tannhauser" and close with "Goetterdaemmerung." "Tannhauser" will be presented nine times, "Parafal" five times, and "The Ring" and "Tristan und Isolde" three times each.

Over-all production will again be in the hands of Wieland and Wolfgang Wagner. Conductors appearing at Bayreuth for the first time will be Carl Melles of Hungary in "Tannhauser," and

7 Programs by The Cincy Opera

Perre Boulez of France in "Parafal."

As the case last year, Karl Boehm, the Deutsche Grammophon artist, will conduct "Tristan und Isolde" and the first "Ring" cycle. The second and third "Ring" cycles will be conducted by Ottmar Sutler.

Heart Warming Has Speer Album

NASHVILLE—Heart Warming Records has released an album by the Speer Family, produced in co-operation with Lillenas Publishing Co., music publishing arm of the Nazarene Church.

The album features 12 denominational songs and is titled "The Happy Jubilee." Bob Benson of Heart Warming said the album would be used by the church in promotional efforts. The Speer family, Benson are prominent leaders in the Nazarene Church.

CINCINNATI—Seven programs, including four operas in English, are listed for the 46th season of the Cincinnati Opera, which will run from June 22 to August 23. The season will open with a new production of Gounod's "Faust." The other new productions, to be given in English, will be Donizetti's "Don Pasquale" and Rossini's "Cinderella (Cenerentola)."

Rounding out the repertoire will be Offenbach's "Tales of Hoffman," Cradler, Helen Vanni, Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci," and Verdi's "La Traviata."

Artists include Mary Costa, Beverly Sills, Felicia Weathers, Phyllis Curtin, Marina Arroyo, Jeanette Crader, Helen Vanni, Mildred Miller, Placido Domingo, John Alexander, Charles Anthony, John Reardon, Theodore Uppman, Sherrill Milnes, Norman Treigle, John McColman and Nicola Moscona.

Casals to Begin New Gospel LP 6th at Marlboro By Zondervan

MARLBORO, Vt.—Pablo Casals, 98-year-old cellist and conductor, will conduct the Festival Orchestra from June 27 to July 10, his sixth consecutive summer at the Marlboro Music Festival. The festival will run from June 20 to Aug. 14. Marlboro performances appear on Columbia. Current releases are the Mendelssohn "Odet" and violinists Jaime Laredo and Michael Tree in the Mozart "Concerto for Two Pianos." Rudolph Serkin and Peter Serkin are Mozart soloists with Mieczyslaw Horowitz and Ruth Laredo in the Bach.

Festival artists will include Rudolph Firkunsky, Lillian Kalir, Rudolph Serkin, Lillian Kalir and Miss Laredo; violinists Isaac Cohen, Felix Galimir, Alexander Schneider, Michael Rabin and Laredo; pianists Busch, Madeline Foley, Leslie Parnas and Misha Schneider;

GRAND RAPIDS, Mich.—Zondervan Recordings has just released a new gospel album, "Doyle Blackwood and the Memphians," featuring the lead voice of Doyle Blackwood, one of the original members of the Blackwood Brothers Quartet.

Other quartet members are Doyle's son, Terry; Verle Pilant, Chalmers Walker and pianist Jack Marshall.

Doyle is manager of the Blackwood Brothers Record Shop in Memphis, distributor of religious records, sheet music and song books. Some of the songs on this new album by the Memphians are "It Won't Be Long" by Charles Young, "Thy Will Be Done" by Leland McCann and "It's Not an Easy Road" by John W. Peterson.

and bass Julius Levine. Visiting composers will be Leon Kirchner, David Del Tredici and Stephen Streat.

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MONTE BEEB QUARTET—Something Old, Something New, Something Borrowed—By Monte BEEB; ALP 48
MADEIRA LINE; ALP 44
BONNIE PROPHEET; ALP 43
- AUDIO FIDELITY**
KETHOVEN: SYMPHONY NO. 3 IN E FLAT MAJOR—Vienna State Opera Orch. (Galen); PCS 50019
KETHOVEN: SYMPHONY NO. 7 IN A MAJOR—Vienna State Opera (Galen); PCS 50020
- BACH GUILD**
VARIOUS ARTISTS—The Virtuoso Trumpet, Vol. 3; BC 685, BC5 70685
VIVALDI: Various Artists, Vienna State Opera Orch. (Ephraïm); BC 678, BC5 70678
- BRUNO**
BULGARIAN NATIONAL FOLK ENSEMBLE OF SOFIA—This Is Bulgaria; BR 501626
STEFANOVSKI: SYMPHONY NO. 2 IN B FLAT MAJOR—Polish Radio Grand Symphony Orch. (Pittsburgh); BR 140751
- CAPITOL IMPORTS (SPAIN)**
ANDRÉS BATISTA—Ole Flamenco; LSP 125
ANDRÉS BATISTA—Guitarras Españolas; LSP 126
LUIS MARAVALLA—Flamenco Puro; LCLP 158
VARIOUS ARTISTS—Paseo Marchena (Mimo De Marchena); Sds Estilos Flamencos; LCLP 168
- CAPITOL IMPORTS (ITALY)**
NARCISO PARIGI—Senhora Nel Mio Cuore; MTK 122
- COLUMBIA**
CHARLIE BYRD—The Touch of Gold; CL 2504, CL 9504
- GORDY**
TRIUMPHATORS—Curtin's Beauty; CLP 918, SLP 418
- HARMONY**
BOY ACUFF—Waiting for My Call to Glory; HL 7276
- HRB**
T.V. & THE THRESEMEN—Barefootin'; HLP 8307, HST 9507
- MAINSTREAM**
VARIOUS ARTISTS—Award Winning Original Motion Picture Sound Tracks and Themes; 56076, S 6076
- VARIOUS ARTISTS—The Detectives and Agents & Great Suspense Motion Picture Themes; 56079, S 6079**
- MERCURY**
LOUIS ARMSTRONG—Louis; MG 21081, SR 61081
- MERCURY WING**
Country Gardens and Other Favorites by PERCY GRANGER—Eastman Rochester Phil. (Hennelly); MGW 14050, SSW 15060
WALTER HAYNES—Steel Guitar Solos; MGW 15256, SSW 16320
GEORGE JONES—Sleep from the Heart; MGW 12323, SSW 16323
EDDIE LAYTON—All Time 3/4 Time Hits; MGW 12321, SSW 16321
LISZT PIANO CONCERTOS NOS. 1 & 2—Yori Dokoff; Vienna Symphony Orch. (Sonopry); MGW 14056, SSW 15056
Favorite Overtures by OFFENBACH AND AUBER—Detroit Symphony Orch. (Parety); MGW 14056, SSW 15056
SCHUMANN SYMPHONY NO. 3 IN E FLAT MAJOR—Detroit Symphony Orch. (Parety); MGW 14059, SSW 15059
LEROY VAN DYKE—Movin' Van Dyke; MGW 12323, SSW 16323
- MGM**
SOUNDTRACK—Mays; E 4376, E 4376
- MIRA**
LEAVES—New Jay; LP 3005
- NONESUCH**
RACH. BRANDEBURG CONCERTOS—Chamber Orch. of the Ser (Rotapry); HB 3006, HB 32006
STANLEY QUEYENS LUTE ENSEMBLE—in a Medieval Garden; H 1120, H 71120
The Pleasures of Cervantes—Polyphonic Ensemble of Barcelona (Cavallada); H 1116, H 71116
- PHILIPS**
LUIZ BENA—The Brazilian Scene; PHM 200-208, PHS 600-208
BRUCKERS: SYMPHONY NO. 5 IN B FLAT—Concertgebouw Orch. of Amsterdam (Luchini); PHM 2391, PHS 2391
GIUSEPPE DI STEFANO—Sings the Great Popular Italian Songs; PHM 200-209, PHS 600-209
LONDON SYMPHONY ORCH. (Mackerras)—Concert Sparklers; PHM 500-105, PHS 900-105
TELEMAN—TWO MAGNIFICATS—Kurt Badel; PHM 200-104, PHS 900-104
MINA SIMONE—Wild is the Wind; PHM 200-207, PHS 600-207
DUSTY SPRINGFIELD—Too Don't Have to Say You Love Me; PHM 200-210, PHS 600-210
- SUPREME**
THEL BRUNAS—Singing the Lark; S 209 Gospel Styles With PAUL SKILES—S 203 SONGWEAVERS—On the Move; S 212
- TAMLA**
MADE OF MARTIN GARY; TLP 266, SLP 266
ISLEY BROTHERS—This Old Heart of Mine; TLP 269, SLP 269
- TOWER**
MAE WEST—Way Out West; T 5028, ST 5028
- TRIBE**
THE SIR DOUGLAS QUINCY—The Best of Sir Douglas Quincy; TR 27001, TR5 47001
- VERVE**
CLARA WADE—Hang Your Tears Out to Dry; V 3002, V6-002
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TALENT

Co.'s Townsend to Be 'Roving' A&R'er

HOLLYWOOD—Irv Townsend, Columbia Records West Coast operations vice-president, is returning to the recording studio. Two years ago when Townsend was upper management, he gave up his artists and repertoire duties to concentrate on administrative chores. Townsend has been handling recording sessions on "request" basis. He doesn't have any specific assignments, he explained, but he'll handle projects suited to his background.

"The basis on which I record," Townsend said, "is when something which needs to be done that I can do. I'm asked to do it. No one out here in the Hollywood office has done any jazz recording." Among Townsend's recording "requests" are John Handy, the Northern California saxophonist signed by Columbia's talent scout John

Hammond; Mahalia Jackson, and the recent LP by the Modernaires which saluted the Ti-Juana Brass.

Townsend also is scouting for new talent to tie up either with Columbia or the Epic label. He will also refer talent to the East Coast A&R department if the artist best fits that department's concept and personnel. The Hollywood A&R staff, Townsend noted, is geared to the teen-age movement. Al Stanton, Terry Melcher and Larry Marks are all involved in cutting contemporary product.

The West Coast office also has become more active in the purchase of independently made masters, a step which Townsend calls "logical." Along this line, Stanton has picked up the Black Sheep, Lois Fletcher and Mathew & Brewer.

Rheingold Brews Up 47 Concerts for Music Fest

NEW YORK—A top line-up of jazz, pop and folk artists is listed for the 47-concert Rheingold Central Park Music Festival from July 1 to Sept. 5. Dionne Warwick will appear in the opening concert. Admission to the 47-concerted 4,400-seat auditorium in the Wollman Skating Rink will be \$1 a person.

Guest artists will include Gary Lewis and the Playboys, Jimmy Smith, Stan Getz (two concerts), Miriam Makeba, Erroll Garner, Duke Ellington and his orchestra, Count Basie and his orchestra, Sabicas, Oscar Brown Jr., Anthony and the Imperials, the Mitchell Trio, Arthur Pryor, the Horace Silver, Jackie Wilson, Nina Simone, Theodore Bikel, Ott Redding, Bill Evans, the Herbie Mann Octet, Frank Fontaine and Lionel Hampton and his orchestra.

Ron Delsemer of Kristal-Del-semer, Inc., is the executive producer of the festival, a main attraction of New York's Summer Festival. Rheingold Breweries, Inc., is underwriting the cost. The series is being run in cooperation with the City of New

York and the Department of Parks.

The program calls for jazz combinations on Monday nights, rock 'n' roll on Wednesdays, folk music on Fridays, pop music on Saturday nights, and international programs and special events on Sundays.

Also on weekdays from July 5 to Aug. 26 amateur rock 'n' roll groups will be invited to noon to 2 p.m. matinees at a 15-cent admission fee. The most popular of the week's participants will appear preceding the next Wednesday night's regularly scheduled show.

SIGNINGS

Tony Tanner, star of the current Broadway musical "Half a Sixpence" and the movie "Stop the World, I Want to Get Off," signed to Audio Fidelity Records.

Burt Ward, who plays "Robin" on TV's "Batman" series, to MGM Records. ... Stephan & Janis, twin sister duo, to Columbia Records. Their debut single is "Don't Let Me Down" and "Forgetting How to Smile."

Freddie Rocke, jazz organist, formerly on the Blue Note label, signed to Prestige Records. ... The Ad-Los to Karen Records. ... Dynamic Productions signed Lamont Washington and Five Cards Studio to exclusive recording contracts. ... Seth London to MGM Records.



JOAN REGAN, singer from England, prepares for her first session on the Columbia label which is A&R producer Charlie Galletti's initial project under his new deal with the label.

Righteous Bros. Do It Up Right In Grove Bow

LOS ANGELES—The power and urgency of their blues singing, the Righteous Brothers to a successful Coconut Grove debut Tuesday (7).

Their act is comprised of their hit recordings, with the addition of a short medley of more vintage tunes. The wringing, note splitting style developed by Bill Medley and Bobby Hatfield came across on powerful numbers like "Soul and Inspiration," "You've Lost That Lovin' Feelin'" and "You'll Never Walk Alone." Each singer is given one shot at soloing; Medley on "Georgia," in which his deep baritone bursts forth and Hatfield on "Unchain My Melody" in which he shoots for high C's.

Arranger-conductor Bill Baker kept the 20-piece Dick Stabile orchestra in a contemporary groove, albeit the trumpets had a tendency to drown out Hatfield.

The act is split between such time-oriented songs as "Little Latin Lu Lu" and "Justine," a quick run through several evergreens and the powerful tunes which offer gateways for the duo's invigorating harmonies. ELIOT TEIGEL

Barbra for Newport Jazz

BOSTON—Barbra Streisand will sing at the Newport Jazz Festival on July 30 at the Field, director George Wein has announced. It will be Miss Streisand's only New England appearance.

Wein also said that Ella Fitzgerald will make her first appearance since 1957 at the jazz festival Sunday evening July 3. She will be on the same program with Duke Ellington and his band. The Folk Festival, to be held for three days starting July 21, will bring Judy Collins, the Chicago Freedom Group with Jimmy Collier, Bob Gibson, Jim and Jesse McReynolds, Phil Ochs, Tom Paxton, the Pennywhistles and Buffy Sainte-Marie.

Saturday evening (23) will have a "Patchwork of American Music," representing the Eastern part of the nation. Sunday night

Scandore & Shayne Expand Operation

NEW YORK—The personal management firm of Scandore & Shayne, Inc., has expanded on both coasts. The firm, headed by Joe Scandore and Mel Shayne, has just opened new offices in Los Angeles and has relocated at larger quarters in New York.

In addition to personal management, the duo are now operating in record production with Tammy Productions and PMT Productions; production of package shows for the one-nighter field, nightclubs and TV with Enjay Productions; and music publishing with Ridge Music (BMI), Tannen Music (BMI), Sharow Music (BMI) and Naton Music (BMI).

Paul Tannen is the executive producer of all record production and also heads the publishing end of the operation. The Coast office is predominantly covered by Joe Scandore.

2 Mancini's Singles Are 'Simulereleased' by RCA

NEW YORK—in conjunction with Henry Mancini's current summer concert tour, RCA Victor has given the composer-conductor the unusual distinction of the simultaneous release of two singles. Both are from films for which Mancini has written the score.

The singles are "Arabesque," backed with "We've Loved Before" (Yasmin's Theme) from Stanley Donen's film "Arabesque" which Universal will put into general national release soon, and "The Swing March" backed with "In the Arms of Love" from the Blake Edwards production "What Did You Do in the War, Dad," which is due in July via United Artists. The albums featuring the original music from these film scores will be on the market in July and August.

On Mancini's concert itinerary are: Sahara Tahoe Hotel, Lake Tahoe, Nevada, June 20; Coliseum, Portland, Ore., July 15; Coliseum, Seattle, Wash., July 16; County Stadium, Minneapolis, July 20; Arnie Crown Theater, Chicago, July 22-23; Cobo Hall, Detroit, July 24; Civic Center, Baltimore, July 27; and dates in

Philadelphia on July 29 and at the Forth Hill Tennis Stadium, N. Y., on July 30.



Trini Lopez's new LP release on Regime Records is called, simply, "Trini" (RE196) and is destined to be one of his biggest album hits so far. At the same time, a new LP by the same artist, "La Bamba" (10480) is sure to get top turntable and sales action. One of Trini's most requested show numbers, "La Bamba" is an exciting live performance. Trini Lopez plays and records with a Gibson "Trini Lopez" guitar, of which there are two models available—the Gibson "Trini Lopez" Full Body Deluxe and the Thin Body Standard. Gibson—choice of professional artists and acknowledged world leader in fine guitars. (Advertisement)

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Dealers Looking Forward To NAMM's Music Show

CHICAGO—Midwest record dealers told Billboard they are looking forward with enthusiasm to the National Association of Music Merchants 1966 Music Show—and a number of them indicated interest in the special phonograph record committee meeting scheduled for July 10.

Fred Apple, manager of the record department, Custom Electronics, Dayton, Ohio, told Billboard that the 1966 show "will be a first experience for us. Besides records we handle musical instruments and we think the Music Show will most likely give us the opportunity to see everything that is new in this field. We also sell audio products and we heard that audio equipment manufacturers are well represented at the show. We will be looking at all types of new products—especially tape recorders—and we'll be comparing prices and probably delivery capabilities of the various companies."

"We are not NAMM mem-

bers," Apple said: "I suppose we haven't joined because I don't know enough about the association." Asked whether he was planning to attend the record meeting which is open to all non-members, Apple said: "I probably will, should give me a better idea of what the association is like."

Jerry Dunham, manager of the Music Center in Bloomington, Ind., said he, and the store's owner, Bernie Vance, were going to attend the show. "I believe that Mr. Vance is a member of NAMM," said Dunham, "at any rate, he is an annual visitor of the show."

This year, said Dunham, "I will be looking primarily at guitar products and accessories. We carry about 18 brands of guitar in this store and I'd like to cut that down to about two or three. Many of these guitar lines, especially in the lower priced field where the quantity sells can be found, are almost too much trouble to bother with."

I have come across one low-priced line that is of superior quality and I hope to find several others at the Music Show."

Dunham said that he and Vance have a "great deal of interest in record retailing problems," and added that one of them will be attending the phonograph record committee meeting.

Jerry Hollander, partner of Hollanders Music Shoppe of Chicago, told Billboard that "the new products I'll be especially interested in will be amplifiers and acoustic-electric guitars. This type of guitar seems to be increasingly popular recently. I think the guitar boom is just as big now as it ever was, and

(Continued on page 57)

Streep Stresses Value Of NAMM to Trade

CHICAGO—F. D. Streep, president of the National Association of Music Merchants, last week issued the president's annual prevention message to visitors of the Music Show. Streep stressed the growth of the music industry and pointed out NAMM's relationship to this growth.

This year's convention and Music Show "will be the largest in history," said Streep. And it comes "when the music industry is at an all-time high in production and sales." He pointed out that the electronic segment of the industry has grown rapidly since World War II and that "music stores have been and continue to be prime outlets

in major and secondary marketing areas for radio, television and hi-fi merchandise."

NAMM's membership, said Streep, has been keeping pace with the growth of the industry.

Streep cited NAMM's leadership in various industry action as the reason for its success. He pointed out NAMM's work in helping to obtain millions of dollars worth of refunds after last year's elimination of the excise tax on musical instruments.

He also mentioned NAMM's Sales-Management Seminars, NAMM's Accounting Manual for music stores, and NAMM's leadership in co-ordinating music education as further examples of the associations work in the industry.

In addition, Streep said, members attending the Music Show will be shown "the greatest sales aids ever seen in the music industry. This will be a 300-page-plus 'Total Selling Music-Plus,' a multi-selling encyclopedia of selling words, phrases and sentences to be used in advertising, selling signs and sales presentation."

"TSS-Music," he said, "will be an encyclopedia departmentalized by product and will have a section on every other item sold in music stores. Selling words, phrases, and sentences have been prepared for the various instruments, and every conceivable type of benefit, whether in schools, and recreation, as well as in woods, styling, finishes, and every other salable product point is expertly treated. The volume will fairly ooze with reasons why people should buy our industry's products. Heavily subsidized by the association, it will be priced within the reach of every member."

Streep concluded by inviting non-members to "investigate NAMM by mail or in person at the coming convention. They have everything to gain and nothing to lose," he added.

Scanning The News

The 1966 Music Show in Chicago is stirring up great waves of advance interest. It will be running concurrently with the National Housewares Show and conservatively estimates indicate that at least 60,000 buyers will be in town that week. Also, VIP's of several European and Japanese electronics products firms who have never before attended the show, are expected to make a visit this year.

The Ampex Corp. recently announced that its sales for 1966 totaled \$169 million. Best's value of electronics products, Ampex manufacturers and markets more than 1,600 stereo tape selections of 44 different recording labels—and is probably the No. 1 reel-to-reel prerecorded tape firm in the country.

Healthy state of electronics business was backed up by further evidence from the Electronics Industries Association. For the first time in recent years, EIA reports, the number of business failures in the electronics industry has decreased by 35 per cent during the 12 months ended in March 1966 as compared with the previous 12 months.

Acoustic Research, Inc., is giving away building plans for a hi-fi shelf free for the asking. The project originally intended for a relatively small hobbyist group, has attracted over 8,000 replies—causing the firm to reprint several times.

PAUL ZAKARAS



SHELTON MEYER (left), Phonola representative, is shown shaking hands with Pat Blum, owner of Pat's One Stop in St. Louis. Handshake concludes deal giving Pat's exclusive distributing franchise of complete Phonola line in an area covering Missouri and parts of Illinois.

Tape Merchandise Sales Setting Brisk 1966 Pace

LOS ANGELES — Reel-to-reel tape merchandise is moving healthfully along, despite the enthusiasm for CARtridges which continues to grow.

There's a fear psychology imbedded in some dealers that reel product will be overshadowed by cartridges. Oris Beuler, Capitol's special products general manager, told Billboard. It's wrong for dealers to have a negative attitude about the reel business, Beuler contends, because figures speak otherwise.

Capitol's first quarter reel tape sales are up 54 per cent over last year's similar period. "We have had a month by month growth in reel business since 1954," Beuler added. The growth covers the 7 1/2 ips speed which was first offered in 1958 and 3 1/4 ips. boxes which were debuted in August 1964.

Control has been regularly opening new reel accounts, including mass merchandisers, who once shied away from the third-year-old product. Prices of reel tapes are stable because the buyers are selective. "Anyone getting into tape correctly (carrying a broad selection of repertoire) finds excellent turnover," according to Beuler. Capitol's national turnover in reel merchandise is every 22 days, a survey has revealed. To an extent, new accounts drain

off existing inventory. Capitol's reel catalog of unduplicated 7 1/2 and 3 1/4 boxes number some 300 titles. "We've yet to delete our first tape," Beuler said. Industry-wide, there are 152 labels offering consumers 6,000 reel titles, an indication of the size and potential of this segment of the tape business.

Cartridges are becoming a "demand" item, Beuler points out, and this action is the door opener for dealers who have avoided setting up reel departments. Once a store is known as a tape outlet, selling the product doesn't take a lot of time. Fixtures from the manufacturers provide the vital exposure means.

Assisting the movement of reel tapes has been the influence of cheap, imported players from Japan, which have broadened the market of consumers.

Sony Superscope, a high-ticket reel player manufacturer, reports "astronomical" sales. The

(Continued on page 57)

Dealer Sues Motown Trio

SAN FRANCISCO—A local record dealer last week won his first step in a legal action against the popular singing trio, the Supremes.

Ray Dobard, owner of the Music City Record Shops in the San Francisco Bay area, has filed an \$5 million damage suit against the group for failure to make a personal appearance in one of his retail establishments. Last week Federal Judge Albert C. Wollenberg denied a request by the Supremes' attorney for a preliminary injunction which would have barred any further advertising by Dobard about the trio's appearance in one of his stores.

Named in the suit besides the three Supremes, were their managers, Motown Record Corp. and several Motown executives, including Berry Gordy Jr., the firm's president.

Dobard contends that Motown had made a verbal agreement with him to have the Supremes appear at the grand opening of one of his stores. The Supremes and Motown deny any such commitment.

Pfanstiehl's
FIRST
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Cartridge designers set a merry pace for needle makers... it's a new and exciting job to keep up with the continuous flow of new American and foreign cartridge designs—but Pfanstiehl does it to save your phono-needle customers. When you need the latest, order it from Pfanstiehl. Write for a free price list and mail-order forms today.

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Originators of the \$9.95 Diamond Needle



BEATLEPHONES, a new product from Koss Electronics, Inc., Milwaukee, offer "personal" record listening or silent instrument practice capability with electronic equipment. The headphones, either stereo or monaural, feature pictures of the Beatles on each ear piece.

NEW PRODUCTS

The following new products were selected by Billboard because of the special interest they may have for record dealers. For more information visit Audio-Video Editor, Billboard, 180 West Randolph, Chicago, Ill.

Motorola 1967 Line



Solid-state monaural phonograph by Motorola for the kiddie set. Manual four-speed, polystyrene cabinet available in blue and white. List \$24.95.



Motorola monaural phonograph. Solid-state amplifier, swing-down record changer, separate tone and volume controls. Polystyrene cabinet available in red/white, blue/white and brown/white at \$49.95.



Solid-state stereo portable phonograph by Motorola. Separate tone and volume controls, two detachable speaker wings in each. Available in charcoal brown, honey beige or blue for \$69.95.



Portable Motorola stereo phonograph. Solid-state amplifier, separate tone and volume controls, one six-inch speaker in each detachable wing. List \$79.95.

Tape Sales

Continued from page 36

expression belongs to Sony's new "Tushkins," who claims booked orders are 109 per cent higher than they were in 1965. The cartridge has actually interested more people in re-tooled tape."

Howard Ladd, president of Concord, another player manufacturer, states that "business is the best it's ever been in our history. This year we will have five new reel models for a total of 18."

The Electronic Industries Assn. (EIA) predicts that five million reel recorders will be sold this year, an increase of 10 per cent over 1965.

All this enthusiasm and activity, Capitol's Beuler emphasizes, should not be undercut by retailers. There's profits to be developed with reel tapes, the executive contends.



Stereo photograph by Motorola. Solid-state portable, with 10-watt peak power output or five-watt EIA music power output. Two detachable speaker wings, four separate controls. List \$99.95. Model PP290C has same features as one pictured above plus walnut-grained vinyl inlay and roll-about cart at \$119.95.



Motorola solid-state stereo phonograph. Ten-watt power output and five-watt EIA output, two speakers in each detachable wing, four separate controls, audio lens see-through cartridge with diamond/sapphire stylus. Walnut grained vinyl-covered metal cabinet at \$139.95. Model PP500C features same as one above plus headphone jack and changer compartment light at \$179.95.



Solid-state AM/FM table radio by Motorola. Ten transistors, tuned RF stages in both AM and FM section, automatic frequency controls, dial scale panel light. Available in charcoal or beige at \$59.95.

Dealers Look Forward to NAIMM Show

Continued from page 36

it's being accompanied recently by good sales in drums, tambourines and harmonicas. I'll be concentrating mostly on the products—but my partner told me he is going to go to the phonograph record meeting."

Danny Lebakken, owner of Danny's House of Music in La Crosse, Wis., told Billboard that he is definitely planning to attend the Music Show. "I haven't attended in one year," he said. "I am not a member of NAIMM, but I do carry a full line of products in my store, so I am interested in just about everything that is exhibited at the Music Show."

"The idea of the record meeting sounds very interesting," he said. "I don't know for sure whether I'll be able to make it, but I do believe that something should be done in the record retailing field. Only to me it seems unlikely that such a meeting will lead to anything. I think the first step must be taken by the manufacturers—they should eliminate the record clubs. And there are a lot of other things that could be done."

CLASSIFIED ADVERTISING MART

DISTRIBUTING SERVICES

RECORD RIOT — 45 RPM RECORDS, Pressed and per hundred, \$50 per thousand. **Major labels**, 200 to 500 per hundred. **Top artists**, \$100 per hundred. **Specialty labels**, \$150 per hundred. **Check-in advance orders**. **Amesbury, Inc.**, 6827 86th Ave., Brooklyn, N. Y. 11219-0400.

RECORD RIOT 45's — BRAND NEW same line hits, \$50 per hundred, \$80 per thousand. **Sent check with order for advance orders**. **No advance orders**. **Post Office, Glen Oaks, N. Y.** **Phone:** Area Code 516-333-3881. **CHV**

EMPLOYMENT SECTION

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PROMOTIONAL AGENT OR MANAGER wanted to advance sales of pop records done with newly created sound cover done before, stimulating, fast, should be a smash hit. **Terrific for commercials**. 10 members already signed. **L. Edward Buzner**, 6545 W. 94th Pl., Arvada, Colo. 80002.

SALES MANAGER, EXPERIENCED, with record business, European born, trained in U. S. West coast German and French. **Familiar all aspects of record business**, wanted by established American record firm. **Box 300, Billboards**, 188 W. Randolph, Chicago, Ill. 60601.

SITUATIONS WANTED

AGENT, TRAVELING ABROAD, WILL represent commercial group or individuals for reasonable fee. **E. L. Edler**, Millersville, Pa., 415 Jefferson. **N. Y.** 1404.

ROAD MANAGER, AVAILABLE, NATIONWIDE, for all types of touring acts, accommodations and security. **Call or write:** Ed M. Mander, 6257 Hollywood, Calif. Phone: (213) 877-7449.

MISCELLANEOUS

39,000 PROFESSIONAL COMEDY LINES! Party books, plus Current Comedies, a monthly service. **Catalog free**. **Samuel Jackson**, 31, Robert Court, 2026 Daniel Crescent, Baldwin Harbor, N. Y.

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RENTALS

IRVINGTON, N. Y. — **DIRECTOR'S** houses, French chateaux, \$1,000 per month. **Beautifully furnished**, modern, 40 minutes to Grand Central, good view. **High Top**, Cronkite Realty 9040 Old Orchard Road, Irvington, N.Y.

INTERNATIONAL EXCHANGE

ENGLAND

ALL ENGLISH RECORDS RUSSIED BY a 100% "Genuine" **"LP"** **British** new LP both \$1.15 **stamped**, 200 to 500 per hundred. **Check-in advance orders**. **Post Office, Glen Oaks, N. Y.** **Phone:** Area Code 516-333-3881. **CHV**

BEATED NEW ALBUM **SONO** **Shore** new English album, "Aftermath," **English** **British** **Set**, 100 to 200 per hundred, \$1.15 **stamped**, 200 to 500 per hundred. **Check-in advance orders**. **Post Office, Glen Oaks, N. Y.** **Phone:** Area Code 516-333-3881. **CHV**

"AFTERMATH," BRAND-NEW STONES album, new **British** album, **SONO** **Shore** new English album, "Aftermath," **English** **British** **Set**, 100 to 200 per hundred, \$1.15 **stamped**, 200 to 500 per hundred. **Check-in advance orders**. **Post Office, Glen Oaks, N. Y.** **Phone:** Area Code 516-333-3881. **CHV**

FIRST CLASS GUARANTEED AIRMAIL service to British people to U. S. **All items available**, **200 to 500 per hundred**, **check-in advance orders**. **Post Office, Glen Oaks, N. Y.** **Phone:** Area Code 516-333-3881. **CHV**

FRANCE

RECORD COMPANIES, PUBLISHERS, **France**, **Collectors**. **You can find world** **hits** in our new French songs and original music by **Pop Artists**. **LP records** **sent postpaid for \$5**, order with check or money **for \$10**. **Box 100, Paris 15, France**. **374**

CLASSIFIED ADVERTISING RATES

REGULAR CLASSIFIED AD: 25¢ a word. **Minimum**, \$5. **First line** set off caps. **DISPLAY CLASSIFIED AD**: 1 inch, \$20. **Each additional inch** in same ad, \$15. **Box rule** covered all ads.

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CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue. **BOX NUMBER**: 50¢ service charge per insertion, payable in advance; also allow 10 additional words (at 25¢ per word) for box number and address.

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Penny Mix Practices Secured With Additive Bill Passage

WASHINGTON—A bill posing a potential threat to the penny-mix machine has passed the House and Senate in harmless form, and minor differences are being worked out for final okays by both bodies.

The measure, H.R. 7042, will allow safe, non-nutritive additives in candy. Last week the Senate accepted a revised version of the House bill and returned it to the House for approval of minor changes. Final congressional approval is expected shortly.

The bill was introduced in 1964 by confection industry interests, and bulk vending became involved when the Federal Food and Drug Administration sought to amend the measure to prohibit commingling of charm items and confections in vending machines.

According to legal experts of the National Vendors Association, the language of the measure as passed by Congress will "codify" the famous "Cavalier" decision of some 15 years ago. In "U. S. vs. Cavalier Vending," the court ruled that mixing of trinkets and gumballs in a vending globe was not "adulteration" as defined by FDA regulations. The court declared that the giving of trinkets along with the sale of candy or gum does

not add anything to the articles of food for consumption, "nor does it affect such articles in any way."

The industry became alarmed last July when it was learned that the FDA was expected to introduce legislation to the Subcommittee, then considering the measure, that an amendment requiring the wrapping of all trinkets mixed with confections be added to the confection bill. The industry then immediately asked all members to write Congress. The mail drive was followed by industry testimony in September at which vending witnesses declared, in part: "Our industry is a major and irreparably damaged financially. It is possibly be put out of business if such an amendment were passed, and we strongly concur with the report of the House Committee on Small Business, which reports there is no threat to the public health sufficient to warrant the adoption of any amendment which would have disastrous consequences to a segment of our domestic industry."

The National Confectioners Association, supporters of the basic candy additive legislation which gave rise to the anti-commingling threat, offered testimony at the same hearing in response to FDA suggestions that commingling causes tooth

damage. Declared John W. Vassos, director of research and development for the Whitman division of the Pct Milk Co.:

"The Food and Drug Administration seeks an amendment to the bill which would prohibit the commingling of trinkets in confectionery. Regarding this issue, they contend possible tooth damage or the swallowing of trinkets. We believe history shows that this is a theoretical fear rather than a practical argument."

On this point bulk vending witnesses declared: "It is true that children are prone to swallow inedible objects such as stones, marbles, pins, rattles, nipples and other similar objects. We can only presume that a child old enough to master the operation of a vending machine is old enough to distinguish between a trinket and a piece of candy or gum."

The letter-writing campaign and industry testimony followed a committee report which in effect, made the "Cavalier" decision part of the law, permitting commingling but prohibiting embedding of objects in confections unless the objects are functional (such as lollipop sticks). This, in essence, became the language of the amended bill as it emerged from both Houses.

The confection bill was intro-

WASHINGTON — "The Wonderful World of Candy" was explored anew by delegates to the National Confectioners Association annual convention here last week (11-15).

Keynoter was Dr. James L. Goddard, commissioner, Federal Food and Drug Administration, Department of Health, Education and Welfare. Goddard addressed the subject "The Confectionery Industry and the Food and Drug Administration."

Other featured speakers were Charles S. Holsteen, director of budgets, United Air Lines, who talked about "A Practical Approach to Capital Spending"; Sen. Roman Hruska (R. Neb.);

speaking on "Business Responsibility and Government"; R. T. Compton, vice-president, Government Relations, National Association of Manufacturers, on "The Business Community and Federal Legislation—Current and Prospective" and—again following a brief candy break—Walter Petrage, manager, Public Affairs Department, Chamber of Commerce of the United States, talked on "Apathy or Action—the 1966 Election."

Conducting the meetings was Douglas S. Steinberg, president of the NCA.

COMMINGLING: Congress says "OK" to side-by-side trinket, candy vending.

duced originally through what NCA officials called a "quirk" in the law. "Additives which the FDA has cleared as safe for use in other foods (canned foods, baby foods, etc.)—either without restriction or with prescribed controls—may not be used by the confection industry," a spokesman said.

NVA counsel Donald Mitchell said last week that association officials were pleased to note that the confection bill, amended to codify the Cavalier decision, has progressed in a favorable manner through Congress.

[illegible]

the law. "Additives which the FDA has cleared as safe for use in other foods (canned foods, baby foods, etc.)—either without restriction or with prescribed controls—may not be used by the confection industry."

[illegible]

CHICAGO—Now's the time to start your merchandise planning for Halloween. To assist you with your promotion plans, we'll present next week a full report on special merchandise plus a list of tried-and-true ideas that have spurred sales for operators at Halloween. Word from the confection and charm centers indicates more firms than ever before will be doing special packaging and promoting for Halloween. (Much of this activity is in non-vending areas, of course.) Turn here next week for some new Halloween ideas.

Batman Goes South Of the Border

MEXICO CITY — That Mexican bulk vending staple, peanuts, may be challenged by Batman merchandise soon.

A Mexico City station began June 1 telecasting the adventures of "Cruzado Ecapuchado"—the Caped Crusader. The show will be on every Tuesday and Wednesday, with dubbed in Spanish dialog. How will all those hip ex-

[illegible]

Penny Candy Does \$61 Million

Jukebox Programming: The Newest Profession

By RAY BRACK

CHICAGO — There's disagreement over whether it's a resurgence or the first big emergence of interest, but the fact is there's a lot of talk about jukebox programming.

"Jukebox programming isn't a lost art," one of the seers in the business told us. "It's a profession we've never learned."

On the other hand, we're told, "Hegwasi" Operators were once music experts, recipients of all the new releases. They selected music intelligently on the basis of what they knew about their locations.

Errand Boys

"Whether we used to program boxes better or not doesn't matter," say others. "We're errand boys carrying records from the one-stop to the location today. Either we start programming or we perish."

And so goes the renewed discussion about jukebox programming. The dialog has even reached the national association level. A special Music Operators of America Committee on Record Company Communication and Programming was established last year. Chairman Bill Cannon has stated the challenge inherent in formation of his committee this way:

"The most effective way for the jukebox operator to demon-

strate his value to his customers is in the area of supplying individual music programming for his individual locations. But all over the country operators have abdicated this most important function."

Has the programming awakening—manifested by the MOA emphasis and increasing formal discussion in trade association meetings—begun a difference in the way we buy records and distribute them to machines? The answer must be "yes."

Progress

Progress is most notable in two areas: 1. Exploited Myths, 2. Product Availability. It was significant that the

keynote of the new discussion on programming was the Little LP. At the new music programming panel at last year's MOA show, it was Little LP availability that fired the forum. From this meeting new operators emerged with the feeling that there was an operator market. Capital decided on the spot to release jukebox LPs. Monument, Epic, Sonar stepped up LP release schedules. Liberty entered the field. Operators began to see that labels really

(Continued on page 68)

Do Record Companies Care About You? Here's Answer

NEW ORLEANS—A few weeks ago Lawrence Lagarde, manager of TAC Amusement Co. here, sent a letter to record companies listed in the Billboard Buyer's Guide, seeking samples, and was deluged with mail from all over the world.

"We received replies from over 300 companies here and overseas," Lagarde said, "and we received many telephone calls to boot."

Conclusion: Record companies apparently care about operators.

Here's the text of the letter record men responded to in droves:

"Dear Sirs:

"This is a request for your cooperation in regard to supplying our company with sample recordings of your releases of 45 r.p.m. and Little LP records."

"At present we do have such an arrangement with several of

the recording companies, and we would desire to also have you participate in this endeavor for our mutual benefit."

"Since the buying of records on the level of the jukebox operator has evolved into doing business only through one-stops, there are more and more recordings that are never brought to the attention of the operator such as ourselves. The one-stop owner feels that he has become an authority on the programming of the jukebox and objects to stock those records that do not appear to his judgment."

"Our firm, the TAC Amusement Co., owns and operates over a thousand jukeboxes in the New Orleans area and has been in the business 35 years. Our reputation and growth has been the result of the excellent service and attention which we give our customers, and most

(Continued on page 68)

'Know Why Buy'

NEW ORLEANS — Ken Kerr, record buyer and programmer with Bob Nims, Lucky Coin Machine Co. here, is a record business veteran who says: "I have a reason for buying every record."

Stop by for a chat with Kerr, who was formerly with A-1 Distributors here, and you'll notice that he'll have to turn down the radio before conversation can commence.

"I have that radio going constantly," Kerr says, "for you have to subject yourself to pop music unmercifully in order to program it on jukeboxes."

Coupled with full knowledge of pop music is Kerr's familiarity with Lucky Coin's locations.

"I carry on an unending dialog with locations," he says. "They call me at any time and I frequently call them or drop in for a visit. I even know when a location gets a new barmaid. Surprising what effect that has on jukebox play."

Kerr prides over Lucky's "location book" type system of programming record keeping. The system, similar to that made famous by Henry Leyer of California (available as a Billboard reprint), involves keeping a separate book for each location. Duplicate copies of all title strips are inserted in each

book, grouped under these headings: "new records," "your requests," and "old favorites."

Kerr has added his own refinements to the system. He says, "To handle requests rapidly, thousands of current titles are kept in color-coded library. When an LP is made up, it's a small part. But they're important," Kerr says. He reports that he is having trouble getting the new Capitol LPs from the company's Dallas branch. Capitol no longer has a branch in New Orleans.

'The Answer Is Programming': Marshall Caras

By CAMERON DEWAR

BOSTON—"The operator is faced with a new type of customer today," declared Tru-mont Automatic Sales general manager Marshall Caras, speaking to all people—a group of sports car buffs. "This customer wants to hear what he wants when he wants it. The answer is programming, and the modern operator is just beginning to understand this."

Explained Caras, during the course of a detailed sketch of

(Continued on page 72)

License Bill Passes N. Y. Legislature

By AARON STERNFIELD

NEW YORK—A bill which would license amusement machine operators and clarify music play in New York State has passed both houses of the legislature and awaits Governor Rockefeller's signature. The bill applies to cities of less than 1 million, which means that it applies to every community in New York State except New York City.

Such a measure was passed in the previous legislature, but was vetoed by Governor Rockefeller. However, the current bill was sponsored by the New York State Chiefs of Police, and Miller, McCarthy, head of the New York State Coin Machine Association, says it will probably be enacted into law.

Under the terms of the law, an amusement game is defined as "that coin-operated game which is solely designed for amusement and which may confer an immediate and unrecorded right of replay mechanically on players of such an amusement game, and that the replay is continued amusement for the original consideration, and not a thing of value, provided that there shall be no method by which any of the accumulated games can be recorded or released except by a normal, continuing play of the machine."

Moral Character

While no current State law prohibits free play, the interpretation of the gambling laws has

(Continued on page 73)

BIG U.K. GROUP EXPECTED AT THE MOA SHOW

CHICAGO—Music Operators of America officials have been notified that a delegation of British traders, numbering near 100 persons, will attend the MOA convention and trade show here Oct. 28-30. The group is expected to seize full advantage of its trip to the world's coin machine manufacturing capital by touring the major production facilities here as well.

GP/IMPERIAL

New Rock-Ola Has Middle-of-Road Style; Orders Up 30%

CHICAGO—Rock-Ola is taking a middle-style road between the "jukey jukebox" and "conservative console" looks with its new GP/Imperial unveiled this week.

"We embody a lot of color with this phonograph," declared company executive vice-president Ed Doris, "without garish. We've dated middle-of-the-road on styling." (See photo under "new equipment," this issue.)

Beyond styling to engineering, the new 160-selection unit, designated Model 433, features a new crossover network in the design system to permit all the highs and lows without dilution of the bass.

"This permits adjustment of sound to any location requirement," Doris declared.

A squish system assures uniform volume during record lean in until this "automatic volume

compensator" assumes loudness control.

The new phonograph was unveiled to Rock-Ola's 44 North American distributors in recent showings in New York and New Orleans, and initial orders, according to Doris, "exceeded last year by 25 to 30 per cent."

Doris told distributors that the company has experienced roughly 20 per cent sales increases over the past several years and he predicted far or better performance for the 1966-1967 model year.

Invitations have gone out from Rock-Ola distributors to virtually every operator in the country for showings featuring the GP/Imperial. The showings began the week of June 13 and will continue for several weeks.

The engineering features of the new machine also include the

(Continued on page 71)

ROCK-OLA'S ED DORIS: More color without garishness.

Programming Panel

L. A. Facing Tax Fight Defeat

By BRUCE WEBER

LOS ANGELES—Amusement and vending machine operators here are now resigned to paying higher taxes to the city after a six-month fight to ease an amusement tax hike apparently has failed.

The Los Angeles city council's Revenue and Taxation Committee recommended the city hike the gross receipts business tax. It also urged an additional 5-cent tax on each package of cigarettes, 3 cents per pack over an earlier proposal.

Often, a recommendation by the Revenue and Taxation Committee means ultimate approval by the city council. Both coin machine and vending operators already are gearing their operations to fit the tax hike proposal.

The price hike on cigarettes and a proposed 4-cent tax on other tobacco products, such as cigars and pipe tobacco, may force vending operators to the city to boost the price of cigarettes in machines from 35 to 40 cents.

Gross Receipts

The tax proposal would impose a levy on total gross receipts from each machine at each location. Prior to this the city was taxing coin machine operators only on gross receipts shown on the operators' books, not the entire amount.

A spokesman for the California Music Merchants Association said the fairest solution would be to tax the operator on his share of the gross business receipts and to tax the location owner on his share.

Operators, however, are resigned to losing their fight to curb the taxes, but they do plan

to make a final appeal to the city council. The CMAA spokesman said, "It's hopeless, but we have to make a last-ditch attempt to head off the gross receipts tax."

Mayor Samuel W. Yorty indicated support for the hike and made it clear he would back the measure when it comes before the full city council. Yorty's endorsement of the cigarette and business tax puts pressure on the coin and vend industry.

Tobacco industry executives joined coin and vending operators in warning the city council of an "economic pinch" faced by the coin machine industry. John D. Kelly, executive director of the California Association of Candy and Tobacco Vending

Distributors, said a cigarette and tobacco products tax would result in "bootlegging and smuggling" of cigarettes from other cities.

Meanwhile, coin and vend operators will have to re-evaluate their profits margin and re-examine their business structure. Gross receipts do not necessarily reflect profits in today's marginal business operations, an operator said.



KEN KERR

MARSHALL CARAS

LYN DAHL

LYN DAHL, Librarian-programmer, Associated Coin Amusement Co., Oakland, Calif.—"Clientele and the very nature of a location vary widely. Factors such as interior, operating policy, type of food or other refreshment served, and principal activity in the particular location all are influential on programming."

LAWRENCE L. LAGARDE, Tax Amusement Co., Inc., New Orleans—"We fill 300 location requests per week."

MARSHALL CARAS, Trimout Automatic Sales, Boston—"Today's operator has to be more alert. Ten years ago it was only necessary to put in a Frank Sinatra record, forget it and go collect. Today he has to stay with it. He must pick up his Billboard and be alert to the right records. The star system has broken down. What's hot today is cold tomorrow, and the operator has to second guess his locations. There isn't a location in the nation where intelligent programming won't bring in more returns."

BILL CANNON, Cannon Coin Machine Co., Haddonfield, N. J.—"Out of the hundreds of releases every week, someone who knows nothing about our individual locations chooses two or three records for you to put on your machines. Not knowing your locations, the one-stop has to do it this way. Now, to use all of these records effectively, the operator has to re-educate himself or his employees. More services are now available for this purpose than at any other time. We have much more comprehensive charts and reviews in the trade papers. The one-stop makes the job of record buying a 10th of the effort it used to be, and the new Record Source International sampling service can make listening and testing samples available at a very nominal cost."

AL BISHOP, Programmer, Hutchinson Vending Co., Hutchinson, Kan.—"I found out years ago that what I like in the way of music doesn't make one whiff of difference in this business. You have to have help. Some songs I've felt wouldn't get off the ground were played to pieces. So I have persuaded my location people to quiz their customers on musical wants."

HENRY LEYSER, president, Associated Coin Amusement Co., Oakland, Calif.—"When it comes to programming selective music systems (phonographs), every location is completely individualistic."

WAYNE HESCH, A&H Entertainers, Arlington Heights, Ill.—"We program according to the location's characteristics."

KEN KERR, Programmer, Lucky Coin Machine Co., New Orleans—"Every record I buy I have a reason for buying."

EARL KIES, Apex Amusement Corp., Chicago—"Today our men rely to a great extent on the advice of the one-stop. But a location request always takes precedence over their recommendations."

STAN LARSEN, Steve Distributing Co., Los Angeles—"Jukebox listeners are more aware of their own likes and dislikes in music. As a result, operators have to be more aware of trends and know how to cope with them."

H. O. CHAPMAN, Kings Distributing Co., Los Angeles—"Teen-agers do not stuff jukeboxes, so operators must program adult and young adult music in addition to rock 'n' roll."



BILL CANNON

HENRY LEYSER

EARL KIES

JUNE 25, 1966, BILLBOARD

WANTED: Wms. 4 Bagers, 1957 Baseballs, Wurflitz 2150, United Bowl-A-Rama, late model Add-A-Balls, Band Wagon & Fun Cruisers.

SPECIALS OF THE WEEK

VENDING
4 Apco Dual Comp. \$400.00
Premier Inc. \$400.00
3 Yanda Mills \$400.00
5 Wanda Ice Cream \$400.00
Marquette \$400.00
Hartford \$400.00
Frost Free \$400.00

AMUSEMENT
Midway Mystery \$799.00
Scrubber \$515.00 - \$435.00

SPECIAL PRICE
Big 44 New Avail. \$400.00
No. 44 New Avail. \$400.00
No. 44 New Avail. \$400.00

PIN GAMES
Big Top AB \$225.00
Bumper \$225.00
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GOTTIES
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ARCADE EQUIPMENT
Auto Photo \$2.00
C. P. Photo \$2.00
C. P. Photo \$2.00
C. P. Photo \$2.00
C. P. Photo \$2.00
C. P. Photo \$2.00

KIDDIE RIDES
Southland \$17.00
Bally Champion Horse \$25.00
Bally Champion Horse \$25.00
Bally Champion Horse \$25.00
Bally Champion Horse \$25.00
Bally Champion Horse \$25.00

SUMMER SPECIALS
Southland \$17.00
Bally Champion Horse \$25.00
Bally Champion Horse \$25.00
Bally Champion Horse \$25.00
Bally Champion Horse \$25.00
Bally Champion Horse \$25.00

CLEVELAND COIN
International
2029 PROSPECT AVE. CLEVELAND 18 OHIO
All Phones Toler 16715

United's
SHUFFLE ALLEY

Williams
a-go-go

United's
AMAZON
BOWLING ALLEY

4 PLAYER
FLIPPER GAME
FEATURING NEW
CAPTIVE BALL SPINNER UNIT

Williams 1966
Parts catalog now available

Williams
ELECTRONIC MANUFACTURING CORP.
3401 NORTH CALIFORNIA AVE., CHICAGO, ILLINOIS 60618
Cable Address: WILLCO, CHICAGO
AVAILABLE FOR IMMEDIATE DELIVERY THROUGH YOUR WILLIAMS DISTRIBUTOR

STUPENDOUS!

Egad!
What elegance!

ROCK-OLA

...the dependable
line of money-makin'
music makers

Up-to-the-minute Rock-Ola engineering shines brilliantly through the extravagant new styling of this new high performance phonograph. Rakish beauty commands attention. Invites increased play. A new look of elegance in phonograph design.

The handsome new GP Imperial offers 160 selections . . . stereo or monaural . . . in a cabinet styling complementary to the most lavish surroundings. Slim and trim. A rare sound sensation with a fashionable new look.

Features time-proved Rock-Ola profit components . . . famous Rock-Ola Revolving Record Magazine, foolproof Mech-O-Matic Intermix and exclusive mechanical selector system for years of trouble-free performance. New full-dimensional sound panel and easy-to-read title strips for increased play.

Again, Rock-Ola leads the way to operator profit and location appeal.

Rock-Ola Manufacturing Corporation • 800 North Kedzie Avenue, Chicago, Illinois 60651



GP/IMPERIAL MODEL 433
160 Selections
Stereo-Monaural Phonograph

ROCK-OLA

GP/Imperial





MODEL 433

WMMA Meet At The Dells

LAKE DELTON, Wis.—A meeting of the Wisconsin Music Merchants Association augmented by members of the Milwaukee Music Operators Association and the Illinois Coin Machine Operators Association was held here over the past weekend (19).

Held at the Dell View Motel over by C. S. Pierce, president of the WMMA. Special guests were Music Operators of America board chairman Lou Casola of Rockford, Ill., and MOA executive vice-president Fred Granger.

The Milwaukee delegation was headed by Sam Hastings, long-time president of the MMOA.

Epic Releases More LP's As Operator Demand Grows

NEW YORK—Revival of the Little LP market has led to the release of eight more jukebox albums by Epic.

"Little LP sales to operators are of growing importance to us," reported general manager Leonard Levy.

This latest in a series of Little LP releases by the company includes:

Bobby Vinton, "Country Boy" (5-26188).

Bobby Vinton, "Bobby Vinton's Greatest Hits" (5-26098).

Bobby Hackett/Ronnie David, "The Swingin' Gals in Town — Sweet Charity — Mame" (5-15107).

Buddy Greco, "Buddy Greco's Greatest Hits" (5-26043).

The Village Stompers, "A Taste of Honey" (5-26180).

The Dave Clark Five's Greatest Hits" (5-26185).

Nancy Ames, "As Time Goes By" (5-26187).

Jane Morgan, "Jane Morgan in Gold" (5-26190).

Epic product for jukeboxes is specially selected on the basis of proved patterns of play preference.

Little LP product is now being released regularly by, in addition to Epic, Capitol, Liberty, Monument, Soma and Seeburg.

Demand for and supply of Little LP's increased considerably since the topic of programming jukebox albums was hotly debated at last year's Music Operators of America convention in Chicago.

According to Epic director of merchandising, Saul Rabinowitz, "In our meetings with operators we have been told that Little LP's are making more money than ever before."

Empire Holds Showings Over Vast Region

CHICAGO — Empire Distributing, Inc., which bowed the new Rock-Ola GP/Imperial phonograph at a home-base invitational showing here June 3, followed up with showings during recent days at branch offices in Detroit, Menominee and Grand Rapids, Mich., and Milwaukee.

On June 5, Menominee branch manager Bob Rondeau with Chicago executives Joe Robbins, Jack Burns and Dave St. Pierre played host to operators in the Michigan city. Also on hand was Rock-Ola field service representative William Findlay.

The GP/Imperial was featured in Grand Rapids on June 7, branch manager Dick Fishery hosting, with co-hosts Gilbert Kitt and Jack Burns from Chicago. Also present was Michigan sales representative for Empire, Harold LaRoux.

Kitt, LaRoux, Burns and Findlay joined Detroit branch manager Jim Frye in the Motor City on June 10 for still another showing of the new machine, held at Mercotti's Restaurant.

And the top Chicago executives, Robbins and Kitt, with Rock-Ola's Findlay, joined Sam and Jack Hastings of Hastings Distributing Co., Milwaukee, to host Wisconsin operators at the Milwaukee Inn on June 15.

According to Robbins, more than 100 persons were present at each of the showings.



ANN MINCHEW, employee in the programming department of Tac Amusement Co., New Orleans, poses in the firm's record library of thousands of titles. Records are color-coded as to type of music.

MUCH!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



GIL KITT
Empire Distributing, Inc.
Chicago, Illinois

ZOW!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



JOE ASH
Active Amusement
Machines Co.
Philadelphia, Pennsylvania

STARTLING!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



MICHAEL J. STANLEY
M. J. Stanley Company
Bellevue, Washington

ZOUNDS!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



AMOS HEILICHER
Heilicher Bros., Inc.
Minneapolis, Minn.

Bully!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



DAVID STERN
Seacoast Distributors
1200 North Ave.
Elizabeth, New Jersey 07201

LAVISH!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



ABE SUSMAN
State Music Distributors, Inc.
Dallas, Texas

SPIFFY!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



A. LU PTACEK, JR.
Bird Music Distributors, Inc.
Manhattan, Kansas

WOW!

We're the Greatest

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



FRANK, JACK, TOM
AND JOE GRECO
Greco Bros. Amusement Co., Inc.
Glascow, New York
Branch Office:
1288 Broadway, Albany, N.Y.
Jules Olshin, Mgr.

SPARKLING!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



POW!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



PETER J. GERITZ
Mountain Distributors
Denver, Colorado

COLOSSAL!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



ROBERT 'BOB' NIMS
A.M.A. Distributors, Inc.
New Orleans, Louisiana

Do Record Firms Care

• Continued from page 60

certainly the proper programming of our machines rates as a prime service.

"Having a diversified roster of accounts, we are naturally interested in every record released, not just those presented to us by the one-stop. In very many instances the taste of our customers bears an international flavor. By receiving releases from your fine company, we would no doubt use more of your labels and, in turn, give you exposure on a level that would result in more sales for home consumption." (Signed.)

Of course, Lagarde recognizes a flood of new releases—and he's even getting disk-like material from Scandinavia (can be a liability if it's not screened by experts). He has the staff to cope with the challenge. Two full-time record programmers, Hap Giarrusso and Henry Holmstrom, are backed by eight routemen teams each consisting of two men.

Programming is in flower in New Orleans.

Programming New Profession

• Continued from page 60

do care. Myth exploded. More product available.

Fallacy

And another myth may be on the way out. The "our insignificance" belief. This problem has been articulated by Cannon this way: "There has long been a fallacy in the operator's mind that record company officials considered him a very small factor. This is an ugly rumor that is not true. The Music Operators of America Committee has discovered the opposite in its dealings with record companies."

"Record men recognize that jukeboxes are a big part of the singles market and the singles market is foundational to the album market. The pop music business, after all, is based on singles, and if a record company can get a single on each of the nation's 500,000 jukeboxes—that's half of a million seller!"

Operators have put record companies to the test of late and have received unprecedented co-operation. An interesting example of this co-operation, the experience of Lawrence Lagarde, of New Orleans, is related in an adjoining story. Would you believe 300 replies from record companies?

G/P Imperial at S. Dakota Meet

WATERTOWN, S. D.—The new Rock-Ola G/P Imperial, 160-selection phonograph was unveiled to area operators by H. & Z. Vending Sales at the quarterly meeting of the South Dakota Music and Vending Association here last week.

Some 50 operators and families from throughout the State were on hand for the meeting.

Representing H. & Z. Vending at the association meeting here was Ed Zorinsky.

H. & Z. Vending Sales, of Omaha, Neb., is an associate member of the South Dakota association and with other suppliers regular exhibits at the group's meetings.

NEW EQUIPMENT



Rock-Ola Mfg.—GP/Imperial

Rock-Ola Manufacturing Corp., Chicago, has introduced this new 160-selection phonograph designated model 433, the GP/Imperial. Dominant cabinet change achieved by rakish aluminum trim; new grill treatment. Has the "revolving record magazine"; "mesh-o-matic" intermix (for 7" LPs, 33 $\frac{1}{3}$, 45 rpm, stereo, monaural records); all-mechanical selector mechanism; all-transistorized amplifier; model 1765 "common" receiver system; automatic volume compensator with squelch system that assures uniform volume during record lead-in until AVC assumes loudness control and two 12-inch Woofers and two 5" x 8" oval Tweeters with a "crossover" network to provide all "highs" and "lows" without diluting at any level. Also has new inclined selector panel. (See additional details in story, this issue.)

ZOWIE!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



WALTER WALDMAN
S. L. Stiebel Company
Louisville, Kentucky

FANTASTIC!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



H. B. BRINCK
H. B. Brinck
Butte, Montana

when answering ads . . .

Say You Saw It in the Billboard

JUNE 25, 1966, BILLBOARD

D. C. Doesn't Dislike Jukebox Operators

By S. JOHN INSALATA

The District of Columbia collects a pretty good-sized amusement machines license on kiddie rides but exempts jukeboxes, and the courts approve. Here's the story.

In the case of "Abdew V. the District of Columbia" decided in 1954 by the Municipal Court of Appeals for the District of Columbia, a coin-operated ride for small children was held to be a "mechanical amusement machine" within the meaning of a District law imposing an annual license on such devices.

The kiddie ride machine in question was a coin-operated mechanical horse placed in the waiting room of the defendant's photographic studio. The District of Columbia imposed an annual license fee of \$12 for the first three "mechanical amusement machines" owned or operated and \$12 for each additional three machines or fraction thereof. This meant that if you owned one amusement machine you paid \$12 per year and if you owned four you paid \$24 per year.

The law defined a "mechanical amusement machine" as "any machine, device or appliance, except a music machine, offered for use by the public as a game... which may be operated or caused to operate by the insertion of a coin."

Favored Treatment

The defendant was found guilty of operating the coin-operated horse ride without a license and she appealed. The Municipal Court of Appeals per associate judge Hood affirmed the conviction, finding that the license was an authorized tax rather than a regulatory license, that the ride was a "mechanical amusement device," that basing the tax on the number of machines was valid, and that the fact that music machines were exempt from the tax did not render the law unreasonable or arbitrary. Favored treatment for music machines was found not to be invalid.

In upholding the conclusion that the ride was a kind of amusement machine, the court strongly stressed the fact that small children used the device.

In finding it "reasonable" to exempt music machines from the tax, the court said, "Appellant also claims that the regulation is discriminatory because it exempts music machines and sets a standard license fee for all mechanical amusement machines regardless of type or size. The commissioners have the right to make reasonable classifications and we see nothing arbitrary or capricious either in the exemption of music machines or the grouping of all other mechanical amusement machines in one class."

The court also rejected the argument that the tax couldn't apply to the kiddie ride because the law enacting the license tax was passed in 1948, but the kiddie ride in question didn't come into existence until 1951. They answered this by saying, "Whether or not the commissioners had this type of machine in mind, the language of the regulation is broad enough to include it."

This short opinion touches upon several key points which could affect the future of taxes on both amusement and music devices.

S. John Insalata, a regular contributor to the Coin Machine Department of Billboard, is a former member of the staff of the National Amusement Merchandising Association. He holds a degree in law and a master's degree in industrial relations from Loyola University, Chicago, and is a member of the Illinois, Federal and United States Supreme Court bars.

Should you or your company's attorney desire full particulars and legal citations on the case dealt with here, write S. John Insalata, Billboard Magazine, 138 West Randolph Street, Chicago, Ill. 60601.

South Dakotans Strike Resort Operation Lode

WATERTOWN, S. D. — Members of the Music and Vending Association of South Dakota meeting here over the past weekend (12-13) reported good profitability in operating old amusement machines at resort sites this season.

One operator reported "fabulous collections" from games at such places as trailer camps, camps, and resorts, etc. He said that South Dakota operators have begun emptying their warehouses of old machines now that the \$10 excise tax per location has been repealed.

Less optimistic notes were struck at the meeting here, however, on the topics of background music and jukebox operation.

Most of the members reported that they have lost one or two locations to direct sales by representatives of the 3M Co., moving their own unit. Operators also reported that jukebox collections have sagged of late.

To hold our background
JUNE 25, 1966, BILLBOARD

music locations we'll have to sell our service—and keep selling," declared John Trueano, Black Hills Novelty Co., Deadwood.

Attendance at the meeting was approximately 50 persons. The event was climaxed by a banquet. Presiding was Darlow Maxwell, Pierre, serving his second term as president.

The organization accepted the Vendo Co. of Minneapolis as an associated member during the convention. Vendo representative on hand was George Watson.

Other supplier firms represented were H. Vending Sales, Omaha; Dart Record One-Stop, Minneapolis; Acme One-Stop, Minneapolis; Brown Bros., Minneapolis; Lieberman Music Co., Minneapolis, with its Viking Vending Division, and Patterson International, Cincinnati.

The association's next meeting will be held in September in Sioux Falls. At that meeting it will be decided if the organization will eliminate one of its four meetings during the year.

NEW EQUIPMENT



United Blazer, Six-Player Shuffle

Introduced under the United brand name by Williams Electronic Manufacturing Co., Chicago, a six-player shuffle alley called Blazer. The new unit offers five ways to score: 1—dual flash, 2—flash, 3—regulation, 4—bonus lane and 5—diamonds. The diamonds scoring feature works like this: A strike scores 800, a spare scores 500, left and right diamonds score 100 each and the front diamond scores 300 (plus the count) on a blow or miss. The game is in the new style, with heavy-duty pin hangers. Backbox adjustment for easy or normal strike. Double-nickel or dime play is standard. 8½ feet long, 2½ feet wide; shipping weight, 470 pounds.



D. Gottlieb & Co.—Mayfair Two-Player

D. Gottlieb & Co., Chicago, introduces a new two-player flipper game called Mayfair, with motor that flashes back to the era of G. B. Shaw. Play features include a swinging target "double bonus," which scores up to 200 points; nine rollovers that advance red and yellow counters; two "auto-shooters" which "pump" the ball at swinging targets; four rollovers that turn "pop" bumpers on and off. Unit's backglass, say company officials, is "brilliantly illuminated." Game is adjustable for three or five-ball play.

Globe N. E. Rep. For Rock-Ola



ANTHONY GRAZIO, president, Globe Automatic Vending Machine Co., Inc., new Rock-Ola distributor.

QUINCY, Mass. — Effective June 1, Globe Automatic Vending Machine Co., Inc., become distributor of Rock-Ola Manufacturing Corp. products for the State, replacing Music & Vending Corp. of Boston.

The firm will handle the Rock-Ola music and vending lines.

President of Globe Automatic is Anthony Grazio and general manager is David Shuman.

The firm is located at 378 Granite Street here.

Westchester Ops Name Pavesi

PORST CHESTER, N. Y. — Carl Pavesi, White Plains operator, has been elected president of the Westchester Operators Guild for the 17th consecutive year. He is the only president the organization has ever had.

Other officers elected were Lou Tartaglia, vice-president and treasurer, and Seymour Pollak, secretary. Named to the board were Herbert Chacon, Ed Goldberg, Al Kress and Fred Yolen.

ALL MACHINES READY FOR LOCATION

| | |
|-------------------------------|--------|
| Bally Deluxe Amaze Shuffle... | 55.00 |
| CC Champion Rifle Range... | 295.00 |
| CC 4 Game Shuffle... | 95.00 |
| CC 4 Game Shuffle... | 130.00 |
| CC 4 Game Shuffle... | 125.00 |
| AMI H 120... | 145.00 |
| AMI H 120... | 195.00 |
| AMI H 120... | 275.00 |
| Rock-Ola 1450... | 185.00 |
| Sears 223... | 235.00 |
| Sears 5... | 115.00 |
| Sears 0100... | 275.00 |
| Sears 8... | 175.00 |
| AMI WD 120 & 300... | 35.00 |
| Walt Ball... | 9.95 |
| Sears 390 Ball... | 9.95 |
| Write LEWJO... | |
| Call, Cable or telex. | |

Lew Jones Distributing Co.

Exclusive Western Distributor
1311 N. Capitol Ave.
Indianapolis, Ind.
Tel. ME 5-1593

Schmelke

Dedicated to superior workmanship

The Finest Name On
PRECISION CUE STICKS

We manufacture accurate, durable, quality Cue Sticks... Exclusively

For Information write
SCHMELKE MFG. CO.
Shakopee, Minnesota

Say You Saw It in

Billboard

2 1/4" MAGNETIC CUE BALL

ALL 16 BALLS NOW SAME SIZE

Valley manufacturing & sales company

333 Morton Street • Bay City, Michigan • 892-4536

STUPENDOUS!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



JOHN WALLACE
Wallace & Wallace Music, Inc.
Oak Hill, West Virginia

ALLEY OOP!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



ELI ROSS
Eli Ross Distributors, Inc.
Miami, Florida

SENSATIONAL!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



PHIL WEINBERG
A's Vending, Inc.
San Antonio, Texas

WHAT ZING!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



J. D. LAZAR
B. D. Lazar Company
Pittsburgh, Pennsylvania

2 Big Pushes Ahead in MOA Drive: Bess

CHICAGO—Jack Bess of Richmond, Va., chairman of the Music Operators of America's national membership drive, said here last week that he believed two big surges lie ahead in the organization's drive for 250 members by the time of this year's convention, Oct. 28-30.

"We'll have a post-vacation surge in August and September and another during the convention," said Bess who was in town for the international convention of the Loyal Order of Moose. Bess is Past Grand North Moose, Legion of the Moose, and now heads the board of governors of Moose Haven, a home for the aged in Orange Park, Fla.

"The MOA membership drive has netted 135 new affiliates to date," Bess said, "and we will get a minimum of 250. We'd like to make it 500 new members, and I believe that we should."

Bess announced that Harry Snodgrass is the new co-chairman for the membership drive in District Eight.

A membership enlistment booth will be set up at the convention here, Bess said, and each person who joins MOA during the show will be photographed with one of the celebrities on hand and the photo will be sent to the new member's hometown newspaper.

Winning district co-chairman in the membership drive will receive an award at the annual MOA membership meeting during the convention, Bess announced.



JACK BESS: 135 new members to date.

Ohio Association Issues Warning

AKRON, Ohio—The Summit County Music Operators Association has issued a warning against what it termed "hit and run" operations in the region.

The association said that out-of-State promoters have been working restaurants, cafes and service stations, selling vending equipment directly, with payments by note. The notes are sold to a finance company and then the promoters pull out without any plan for servicing the machines.

Cleveland and Canton have also been hit by the same type of promotions, association spokesmen said. The Akron Better Business Bureau has been investigating.



VENDING NEWS DIGEST



INDIANA PUBLIC HEALTH officials hear Dr. Samuel Hopper, chairman of the Department of Public Health, Indiana University and vending machine evaluation program consultant to the National Automatic Merchandising Association, explain how the Indiana University Foundation tests and approves vending machines. The officials gathered recently at a seminar on vending sanitation held at Indianapolis.

ARA Acquires Diamond State Vending

PHILADELPHIA—Donald E. Hackman, former manager of the Diamond State Vending Corp., has announced the acquisition of his company by Automatic Retailers of America, Inc. Hackman's firm, and the former Automatic Food Services, Inc., of Wilmington, Del., will be combined as ARA Service of Delaware. Hackman will be manager of the new division and Gerald Lawler, former president of Automatic Food Services, Inc., will handle sales and client relations.

ARA Service of Delaware will serve clients in the Wilmington area and in all of Delaware from the former Diamond State headquarters at 2911 Ogletown Road, Newark, Del. The building houses the division's offices, commissary, warehouse and shop.

Colorful New Wico Vending Catalog

CHICAGO—The new 1966 Wico Corp. catalog of vending machine parts and supplies has just been issued. It is the second in a series of catalogs for the vending field and, according to V. G. Squeo

(Continued on page 73)

FABULOUS!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



RUBIN A. FRANCO
Franco Distributing Co., Inc.
Montgomery, Alabama

DAZZLERS!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



JOSEPH H. SHAW
Ace-Hi Distributors
Lackawanna, New York

United, Inc.'s New V.-P. Townsend

EDITOR'S NOTE: Young men are no longer turning their back on the coin machine business. They're entering at every level and taking hold. Here is the first in a series of articles on The Comers.

MILWAUKEE — The new vice-president at United, Inc., exemplifies what many believe is the industry's boom: Bright, young management.

Russ Townsend is clearly one of the comers you hear much about in the coin machine industry today. Description typical: Well under 30, well-educated, polished, aggressive,

teachable. And he has a beautiful wife.

United, Inc., president, Harry Jacobs Jr., issued only a brief, prosaic announcement of the promotion: "Mr. Russell Townsend, who joined United, Inc. 1907 North 3rd Street, Milwaukee, eight months ago, has been advanced to general manager and appointed vice-president of the firm." There's little there to indicate how really high Harry Jacobs is on this young man. Nice understatement.

Townsend was asked recently what eight months have shown to be the big problem in the business today.

"Operators are too generous with locations, and the time has come to cease talking about breaking old commission habits and start trying for front money and a more equitable split. Thousands of discussions at trade association meetings and no action."

Pride
Townsend was also asked what in his view is the most encouraging trend in the business today.

"Growing pride. Increasing professionalism. Influx of young men. These are tied together. Operators once content to get by in shabby quarters are moving into new buildings. And this new blood thing is really happening. I was at a service school in Chicago recently and saw young fellows in the majority."

What can the industry offer the June grad, Townsend was asked.

"Opportunity to exercise specialized skills in many fields. Some examples. Sales offer a challenging and a good, interesting living. The acute shortage of mechanics means the right man can write his own ticket in the business. We're attracting graduate engineers. As companies grow, we see the hiring of programming specialists, promotion and publicity men, location specialists. Not to mention office managers, accountants, etc."

And Townsend was asked about the role of the trade magazine in the changing business.

"I'd like to see the trade papers take us on visits to the truly successful operations around the country. Most of us can't get around to see what is happening, but if operators will volunteer more information to the publications, many success stories would come to light."

Rock-Ola's Orders Up 30%

• Continued from page 60

exclusive Rock-Ola "revolving record magazine," and what the company calls its "Mech-O-Magic" record intermix. This device automatically intermixes Little LP's, and singles of all speeds, plays stereo or monaural. There are no micro-switches or electronic aids. The unit features the new "AccuTrac" tone arm and magnetic cartridge with diamond stylus.

Inclined
The unit's selector mechanism is all-mechanical. A new inclined selector panel is described by company officials as "easy to read."

The walnut-finished cabinet measures 52½ inches high, 24½ inches deep and 40 inches wide. Weight is 325 pounds.

The unit is equipped with a single-entry and a four-coin (nickel-dime-quarter-half) acceptor. The half-dollar feature is standard, as is a credit accumulator.

Amplification is transistorized, with dual barretters for transistor protection. The machine has the model 1765 "common" receiver system, which operates with all Rock-Ola phonographs and some other current model jukeboxes.

The model 1989 automatic money counter is included. It is sealed and tamper-proof.

Also available from Rock-Ola for use with the new GP/Imperial is the Phonette Walkbox, model 500. It features two built-in speakers, a compact stereo speaker-selector unit, simple selector panel and personal volume controls. Also available as model 501 with 100 selections.

MARVELOUS!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



HARRY HOFFMAN
General Vending Sales
Corp.
Baltimore, Maryland

MOMENTOUS!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



E. M. HUDSON
Vending Machine Exchange
Bristol, Virginia

GADZOOKS!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



ALBERT SIMON
Albert Simon, Inc.
New York, New York

NOBLE!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



T. W. HUGHES
S & H Distributing Co., Inc.
Shreveport, Louisiana

GREAT SCOTT!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



HARRY SANDERS
Sanders Distributing Company
Nashville, Tennessee

SCRUMPTIOUS!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



BUD PATTON
Patton Music Company
811 Eye Street
Modesto, California
Phone: (209) 523-0077

WOW!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



ANTHONY GRAZIO
Globe Automatic Vending Machine Co. Inc.
Quincy, Massachusetts

Fling Steps Down in Mo.; Masters Elected President

By EARL PAIGE

MACON, Mo.—John Fling has stepped down as president of the Missouri Coin Machine Council, which he almost single-handedly founded 19 years ago.

His president all these years, Fling requested that he not be nominated when the association met here last week to hold its annual election.

Elected as the new president was John Masters, widely known owner of Missouri Valley Amusement, Lee's Summit.

Citing failing eyesight and health as his reasons for wishing to retire from the chairmanship of the group, Fling highly endorsed Masters. "I have known John Masters for over 30 years," Fling said, "and I know he will carry on in the way I would if I were able."

Fling was made president emeritus by acclamation and will continue to attend meetings and function as the organization's spiritual influence.

Other officers elected at the meeting were vice-president, Gerald Vinson, Vinson Amusement and Vending, Chillicothe;



JOHN MASTERS, president-elect of the Missouri Coin Machine Council, with his wife Kitty.

secretary, Art Hunoldt, Automatic Music, Trenton; treasurer, Bill Welch, Automatic Music, Trenton.

Fling, in the wholesale tobacco business prior to entering operating in the early 40's in To-

peka, Kan., moved to Brookfield, Mo., in 1947 where he first conceived a State-wide organization of operators.

For the past several years Fling has been in retirement, living with his wife in Kansas City but remaining constantly alert and active as the association president.

The Missouri organization has remained strong in the northern section of the State and now enjoys nearly 100 per cent membership in the section of Missouri above Interstate 70 which divides the State in half.

But like its sister organization in neighboring Illinois it has had little success in attracting operators from southern Missouri.

"We're considering some meetings in the southern half of the State," Masters said, as an indication of the projected growth the organization envisions.

"What we would like," Masters said, "is to co-ordinate our out-State organization with the associations in Kansas City and St. Louis and maybe have one general meeting a year. But," he continued, "representatives from the Kansas City and St. Louis organizations could meet regularly with the out-State association."

The next meeting of the association will be Aug. 2 at the Ramada Inn in Moberly, Mo.



JACK BARABASH, Rock-Ola factory engineer, talks technical subjects with servicemen from Rock-Ola distributors during showing of the company's new GP/Imperial phonograph at the Royal Orleans Hotel, New Orleans.

Programming The Answer, Says Marshall

Continued from page 69

the industry to the outsider group. "Today's operator has to be more alert. Ten years ago

it was only necessary to put in a Frank Sinatra record, forget it, and collect. Today he has to stay with it. He must pick up his Billboard and be alert to the right records. There isn't a star system any more. What's hot today is cold tomorrow, and the operator has to second guess his location."

And he added, "The operator no longer puts in 50 records and says I'll be back in three weeks. The smart operator finds that good programming brings in more money and there isn't a location in the nation where intelligent programming won't bring in more returns."

Distributors, Caras said, have been emphasizing this and "are tired of telling operators about it."

He drew a parallel between the operation of jukeboxes and amusement parks. Parks geared for utter dependence on the teenage market met disaster, he said, for it was found that though the kids have the money to spend they are most difficult to satisfy. "Many jukebox locations catering to the same market," he observed, "are characterized by confusion. There are exorbitant demands and fluctuating level of income."

Today, the distributor executive suggested, the jukebox operator has the greatest opportunity ever. "Confident operators are taking advantage of the new leisure and increased affluence. There are more people putting money in phonographs today and the advent of folk music has brought greater audiences. The taste of the American public is to desire more type of music, and music listeners are multiplying at a great rate."

ROSEN TO TOSS VARIETY DAY

PHILADELPHIA — A gala premiere "Variety Day at Willow Grove Park" will be staged by David Rosen here Monday, June 27.

Local television and radio personalities will join with stage and recording stars for personal appearances at the amusement park throughout the entire day and evening. The \$1 admission charge for children and adults alike, including a strip of tickets for use on the park's amusement and thrill rides, will be turned over entirely by the Hankin Bros., owners and managers of the park, to the Variety Club for its Heart Fund serving crippled and handicapped children in need. Full industry participation has been assured Rosen by Joseph Silverman, executive secretary of the Amusement Machines Association of Philadelphia, who is also a member of Variety Club.

GOTTLIEB'S 2-player MAYFAIR



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Swinging target "Double Bonus" scores up to 200 points.

2 auto-shooters fire ball at swinging target.

Brilliantly illuminated back glass.

9 rollovers advance red and yellow bonuses.

4 rollovers turn "pop" bumpers on and off.

Adjustable 3 or 5 ball play.



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Chicago, Ill. 60661

VENDING NEWS DIGEST

• *Continued from page 70*

of the Wico sales department "it is the most comprehensive listing of parts, supplies and components in the vast automatic merchandising industry."

The catalog number is V-77 and it is available from The Wico Corp., 2913 N. Pulaski Road, Chicago, Ill. 60641.

Kuekes Named State Council Director

CHICAGO—National Automatic Merchandising Association executive director Tom Hungerford has announced that Elmer Kuekes has been appointed director of State councils for the organization.

The NAMA has not yet announced officially to the industry the resignation of Kuekes' predecessor, S. John Insalata, however. (See Billboard, March 26.) Kuekes, who will co-ordinate activities of 18 State groups, has served as a member of NAMA's safety standards and education committee and was a board member in 1962. He has been general manager of Payne Products Co., Ann Arbor, Mich., since 1955.



KUEKES

HOT ZIGGETY!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



NICK CARTER
Kings Distributing Company
Los Angeles, California

SUPER!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



VIC CONTE
Victor Conte Music Company
Utica, New York

HUMDINGERS!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



LARRY F.
LESTURGEON
LeSturgeon Distributing Co.
Charlotte, North Carolina

Sarkisian Talks About Soccer Game

NEW YORK—Mondial Commercial Corp. official Richard Sarkisian recently outlined for this magazine his company's experience since the early 1950's in importing coin-operated European Football (or soccer) games.

Mondial, as most readers know, is large importer-exporter of coin-operated equipment.

Said Sarkisian, "The recent interest in the sale of European Football games was foreshadowed in 1953 by the pioneering efforts of Suren D. Fojan of Mondial. In that year, Fojan introduced to the American market Soccer and Basketball games of a purely mechanical design. At that time, the machine was not adaptable to conditions of operation in the United States and the market was not ready for it. As a result, sales were slow."

Picked Up

According to Sarkisian, sales during the past two years, "have picked up considerably with the advent of a brand-new Italian Football game." He said the new game, produced for and sold exclusively in the U. S. by Mondial, "is of purely mechanical construction, which means that service calls are extremely rare."

An important new feature of the Mondial-imported Football Game, Sarkisian said, "is the way in which the playfield soccer 'men' and soccer balls are completely enclosed by an unbreakable glass cover. The major complaint about previous soccer games was the one concerning the theft of balls, and the cover puts an end to all such complaints. There is no longer a need for external score-keeping devices, for the balls that have been put through either goal are separated and are visible through a small, clear, segment of the glass playfield."

He said laminated plastic on all sides makes the game easy to clean. The units weigh about 180 pounds.

New York Bill

• *Continued from page 60*

varied, and free play machines have been picked up.

None of this applies to New York City, where pinball machines are illegal.

The licensing requirement provides that no operator or stockholder with more than 10 per cent interest in an operation, with a felony conviction in the last five years, be granted a license.

The applicant must furnish to the Secretary of State evidence of good moral character.

All applications must be accompanied with \$600 to cover two years of operation. This provision would have the effect of discouraging location ownership of games.

Also names of officers and full financial details of the operation must be made known to the Secretary of State. Penalties for failure to observe the requirements of the bill may be punished by revocation of license and fines of not more than \$500.

If signed into law, the bill becomes effective April 1, 1967.

HEROIC!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



NORMAN GOLDSTEIN
Monroe Coin Machine
Exchange, Inc.
Cleveland, Ohio

BRAVO!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



JOE GRILLO
Flower City Distributors, Inc.
Rochester, New York

CRACKAJACKS!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



JOE McCORMICK
Musical Sales, Inc.
St. Louis, Missouri

SLICK!

ROCK-OLA GP/IMPERIAL MODEL 433
MUSIC MAKER



MORRIS PIMA
Greater Southern
Distributing Co.
Atlanta, Georgia

FILMO THEQUE DISCO THEQUE



- Minimum lease - 23 weeks
- Average cost - \$29 per week
- Films included in rental - over 750 film titles
- All movies can be applied to purchase
- Immediate delivery

THE ONLY 3-in-1 MACHINE COMBINING MOVIES & JUKE BOX IN A SINGLE UNIT

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COINMEN IN THE NEWS

DETROIT

Leo Aegoff, veteran jukebox operator, who was away with family for the weekend, returned to find burglars had entered his home and robbed him of about \$12,000 in receipts which was concealed around the house. . . . Abraham Bellow, who developed the Vendo Cigarette Co., and his family escaped serious injury when a gas explosion in an adjoining home caused serious damage in their Oak Park area.

HAL REYES

KANSAS CITY, MO.

Jack Sulley, at Sutherland Distributing Co. here, explains that the branch has embarked on a very comprehensive phonograph service program with Seaburg field engineer Leo Halper conducting sessions on location at the various operators' shops.

Halper operated out of a station wagon equipped with a mobile service school instruction shop, has held sessions at Boulevard Music, Kansas City, Kan., for Charles Egan and all the fellows there, another at Red Howe's Howe Amusement Co. on Truman Road here, one at Charles Benigno's B & G Amusement here on Gil-

liam Road and at John Masters' Missouri Valley Amusement Co. out in Lee's Summit, Mo.

"We're actually working with only five to 10 fellows a night," Sulley explained in outlining the concentrated service seminars. "We'll have them in St. Joseph, Joplin and in Kansas at Fort Scott and Topeka in the next week or so."

Word from Topeka, by the way, wasn't cheerful in the wake of the disastrous tornado of recent date. Check Merrill at Jayhawk Vending reported his whole shop being swept away. Dave Garrettson of Dave's Vending had eight locations affected by the twister, and Norbert Reddig of Ideal Music reported one location blown away.

Seeburg's Ed Claffey and Ed Blumenscheider were in recently for a session on phonographs and speakers. Special program on promoting sound in locations was held at the Old World Restaurant here.

Sutherland had a booth at the Missouri Tobacco Association convention in Springfield early in the month, with Bill Litzinger from the Joplin branch helping organize the display. Affair was at the Lamplighter Hotel.

Other branch incidents in-



NEW YORK CITY MEETING of Rock-Ola distributors was highlighted by unveiling of new GP/Imperial, 160-selection phonograph. Among well-known faces pictured here at Rock-Ola luncheon are Music Operators of America president and Oak Hill, W. Va., distributor John Wallace; Walt Waldman, S. L. Stibel Co., Louisville; Albert Simon, Albert Simon, Inc., New York; Jerry Harris, General Vending Sales Corp., Baltimore; Larry F. LeSturgeon, LeSturgeon Distributing Co., Charlotte, N. C.; Tom Greco, Greco Bros. Amusement Co., Inc., Glascow, N. Y.; Art Janick, Rock-Ola Export manager; Ed Zoritsky, H & Z Vending Sales, Omaha; Jack Barabash, Rock-Ola Engineering chief; William Findley, Rock-Ola field service representative; Joe Ash, Active Amusement Machines Co., Philadelphia; Les Rieck, director of phonograph sales for Rock-Ola; David Stern, Seacrest Distributors, Elizabeth N. J.; Aaron Sternfield, Denis Hyland and Herb Wood of Billboard. (You'll probably pick out others.)

dude the happy note that Jerry King and his wife have a new boy. Jerry works in the vending department at Sutherland. Also, Clare Price informing that he is going on vacation very soon.

Quite a list of operators stopping by for parts and supplies lately. Just a few include Ed Wood, Sweet Springs, Mo.; Merle Nevles, Bonner Springs, Kan.; Bob Reed, St. Joseph, Mo.; Tony Bruehl, Atchison, Kan.; John Emmelick, Lawrence, Kan.; Bill Welch, Nevada, Mo., and Fred Layher, Nevada, Mo.

Dave Elliot is a busy man lately with a trip down through Cape Girardeau, Poplar Bluff, West Plains and into Springfield for a grand tour of the Missouri Ozarks and then out Wichita, Kan. Jerry Becker took off from the busy routine over at W. B. Music for a vacation earlier this month. Jerry relating another successful service school in the series the Rowe-AC branch has been hosting. This one with Billy Keel to conduct the session.

Paul Heusch of Rowe-AC also was in at the branch recently.

John Balk at Midwest Distributing Co. says his long-time friend and well-known area operator Brent Trudner passed away recently. Trudner was one of the oldest operators in the Kansas City area, the boss at the Warlick branch explained. He was 65 and is survived by his widow.

John's sons, Dennis, 13, and Murray, 14, were at Camp Nash, Bonner Springs, Kan., earlier in the month and Murray is scheduled to take a canoe trip up Canada way later on in the summer.

Mrs. and Mr. Leon Plack, Floyd Evers and Floyd Tawney made the recent trip to New Orleans for the Rock-Ola distributors convention. Bird Distributing was also represented at the Kan-

sas Tobacco Association convention in Wichita, according to Floyd, who said Lou was down there along with Harlan Wiegman of Emporia and Gus Prell of Murraville.

A goodly number of operators in at Bird Distributing lately, including Mr. and Mrs. Al Phimey, Salina, Kan.; Richard Bishop, Scott City, Kan.; Harold Rowfield, Versailles, Mo.; Billy Ingram, Hayes, Kan.; Charlie Sharp, Eureka, Kan.; and Ed Novak, Kansas City, Kan. EARL PRICE

PHILADELPHIA

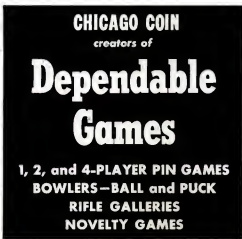
A surprise visitor to the offices of Mackie Variety Vending Co. here was Wayne Harding, new coach of the Philadelphia Bulldogs, Continental League football team. And he surprised Angelo Mueli, executive vice-president of the vending machine company, who was a former athletic star at Temple University and with the Philadelphia Warriors. In showing him around the plant, Mueli was surprised at Harding's vast knowledge of vending machine operations—until he admitted that his family was engaged in the vending machine business on the West Coast.

G & S Amusement, Inc., was organized here for the operation of vending, music and amusement machines, as well as all coin-operated games and recordings. Application for the firm's charter of incorporation was handled by the local law firm of Greiner & Locks. . . . Ever mindful of its public image in its public service activities, Automatic Retailers of America (A.R.A.) provided a Purchase Prize of \$50 for a print at the 35th Annual Cliotheatrical Exhibit in center-city's Rittenhouse Square this week.

MAURIE H. ORODENKER



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2-PLAYER FLIPPER-TYPE
PIN GAME



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Dependable Games
1, 2, and 4-PLAYER PIN GAMES
BOWLERS—BALL and PUCK
RIFLE GALLERIES
NOVELTY GAMES

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FEATURE SCORES:**
• SPECIAL • SHOOT AGAIN
• FLASH SCORES—
Travelling Lines on Playfield
5 SCORING TARGETS
5 POP NUMBERS
with Changing Scores Values
3 INDIVIDUAL COIN CHUTES—\$6/10c/25c
ANIMATED 3-DIMENSIONAL
HULA DANCER
AUTOMATIC BALL LIFT

Mfrs.
of
PROVEN
PROFIT MAKERS
Since
1931

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Available in various lengths



MEDALIST
6-PLAYER
PUCK BOWLER

These and other Chicago Coin
Proven Profit Makers
Now at Your Distributor



GREEN BAY, WIS., OPERATOR MEL MELCORE (center) recently moved into this new Willow Street headquarters. The new building offers 3,500 square feet of display floor, shop and office space. He poses in front of this new structure with Jack Burns (left) and Joe Robbins (right) of Empire Distributing, Inc., Chicago.

HOW TO MAKE ANY LOCATION YOUR LOCATION FOR A LONG AND PROFITABLE TIME



INSTALL A

Wurlitzer

MODEL

5000

STEREO CONSOLE

Model 5220
Remote Speaker Wall Box

THE WURLITZER COMPANY • NORTH TONAWANDA, NEW YORK

ALBUM REVIEWS

SPOTLIGHT PICK

Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

6600 (M); KOS 3000 (S)

Jerry Herman has come up with a winning story for this current Broadway hit and all of the show's cast get behind him to make an exciting cast album. Angela Lansbury is superb in the role of the show, and she gets top assists from Beatrice Arthur, Frankie Michaels and Jane Connell.



POP SPOTLIGHT

YOU DON'T HAVE TO SAY YOU LOVE ME
Dusty Springfield. Philips PMH 200-210 (M); PMS 600-210 (S)

Chick up another album winner for the dramatic and emotional performance, issued by the enclosure of her current singles giant, "You Don't Have to Say You Love Me." The material runs the gamut from the beautiful and moody "You Can't Turn To" to a pulsating rendition of "La Bamba." A stand-out is "If It Don't Work Out."



POP SPOTLIGHT

GETTIN' READY
Temperance. Gordy GLP 918 (M); SLP 918 (S)

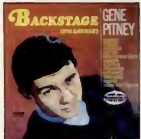
The parental features include their hit, "Get Ready," in this rock 'n' roll album produced by "Smoker" Robinson. Exciting dance beat performances and easy-going ballads combined for a top LP chart item.



POP SPOTLIGHT

BACKSTAGE
Gene Pitney. MCA/Universal MM 2095 (M); MS 3095 (S)

Gene Pitney is one of those rare (in these days) "good music" performers who appeal to teens as well as adults. In this album he has exciting presentations of "Angeliene," "Pretty Flamingo" and "Gangbusters" as well as his hit, "Backstage." To create a strong sales drive.



POP SPOTLIGHT
MOODS OF MARVIN GAYE
Tomato TLP 266 (M); SLP 266 (S)

With the spotlight on a few of the recent Gaye singles hit, this blockbuster package should strike with sales impact. The material is varied from ballads and the Gaye performances are exceptional throughout.



POP SPOTLIGHT
HEY JOE
Leavess. Miro LP 3005 (M); SLP 269 (S)

Impressive album debut for the soloing West Coast group. The five boys have a well-balanced sound (in contrast to the current fad of singing unintelligible lyrics), and display solid instrumental ability. Their chart single, "Hey Joe," is featured. Watch for this rapidly rising group to establish itself on the pop music list.



POP SPOTLIGHT
THIS OLD HEART OF MINE
Isley Brothers. Tomato TLP 269 (M); SLP 269 (S)

The talented trio features its singles hit, "This Old Heart of Mine" and "Take Some Time Out for Love." In this well-performed package tune to appeal to the teen and R&B markets. Expecting "Detroit" soon throughout.



POP SPOTLIGHT
WAY OUT WEST
Mae West. Tower T 5028 (M); ST 5028 (S)

The unique style of Miss West fits the rhythm and soul of today's pop hits. Like hard in gone. Cleverly organized package could easily prove a giant collector's item. Backed by a young rock group, she gives a powerful performance on "Boy Next Door," "Sweet Him Right," "Fancy Sings" bluesy "When a Man Loves a Woman" and the latest rocker, "Wild and Shout."



POP SPOTLIGHT
SIGN OF THE TIMES
King Richard's of Famous Knights. MTA MTA 1101 (M)

This debut album features a fresh, jazz-flavored approach to current pop hits and should rapidly find a high place on the LP chart. Creative arrangements, new built around "Mister" and "La Vie" is an added plus in the well-planned program, ideal for programming and dancing.

COUNTRY SPOTLIGHT

I'M A PEOPLE
George Jones. MCA/Universal MM 2099 (M); MS 3099 (S)
"I'm a People" is the current hit in a long series of hits by George Jones. It was written by Dallas Frazier. The LP also contains three other Frazier tunes which, as interpreted by Jones, is a sure formula for success. Other great performances here include "Once a Day" and "I Don't Love You Anymore." Fine production effort by "Fuzzy" Dallas.



COUNTRY SPOTLIGHT

THE COUNTRY TOUCH
Warner Mack. Decca DL 4766 (M); DL 74766 (S)

With his current hit, "Talkin' to the Wall," he lead the way. This album will be Warner Mack's biggest sales package to date. Other great tunes presented on an inimitable winningly style another Mack hit, "Gotta on a Buck" and "Thanks a Lot."



COUNTRY SPOTLIGHT

LET'S GO COUNTRY
Wilburn Brothers. Decca DL 4764 (M); DL 74764 (S)

Certainly one of the finest duos in any field as well as country music—the Wilburn Brothers create beautiful harmony on their hit, "Someone Before Me." "Don't Stand in Your Way" and "I'm Not Gonna Drive Up." This LP will receive heavy exposure on country music radio stations, pushing it to a giant sales item.



COUNTRY SPOTLIGHT

PUT IT OFF UNTIL TOMORROW
Bill Phillips. Decca DL 4792 (M); DL 74792 (S)

Bill Phillips handles a country tune like it was a personal concern rather than just a song. He's got country soul. His hit, "Put It Off Until Tomorrow," will stimulate a sales drive for this LP. Phillips also gives outstanding performances on "Stop, Ma," "The Last Word in Loveless is Ma" and "Come Ma Out."



COUNTRY SPOTLIGHT

WONT TOUCH ME
Wilma Burgess. Decca DL 4788 (M); DL 74788 (S)

Wilma Burgess has two very important factors working in her favor on this LP—two hit records: "Don't Touch Me" and "Baby." Other winning tunes include "Someone Before Me" and "I Love You Drops." Well-performed LP should be a country chart-topper.



CLASSICAL SPOTLIGHT
MAHLER: SYMPHONY NO. 6 / BERG: LE VIN
Boston Symphony Orch. (Leland). RCA Victor LM 7044 (M); LSC 7044 (S)

Mahler No. 6 receives a forceful and interpretation which makes it a prize. Berg's tragic concept is prevalent here. "Le Vin" is an expressive



CLASSICAL SPOTLIGHT
MARCH SLAV
Philadelpia Orch. (Ormandy). Columbia MS 6275 (M); MS 6875 (S)

Featuring a stirring and buoyant "March Slav," this disk represents works by two of Russia's most talented composers. Belarsky, Borovik, Gluck, Tikhonov and Rimsky-Korsakov. The last movement "Russian Easter Overture" is grand and the orchestra at their best. A delightful record, full of vitality and richly decorated colors.



CLASSICAL SPOTLIGHT
SCHUBERT: THE YOUT AND OTHER SONGS
Dietrich Fischer-Dieskau / Gerald Moore. Angel 36341 (M); S 36341 (S)

Dietrich Fischer-Dieskau is uniquely qualified to record the gentle and moving lieder of Franz Schubert. Fischer-Dieskau's talent as a lieder singer has seldom been put to better use. And Gerald Moore's piano accompaniment is imaginative and effective.



CLASSICAL SPOTLIGHT
CHOPIN
Arthur Reubenstein. RCA Victor LM 2889 (M); LSC 2889 (S)

Reubenstein's distinctive touch makes three of Chopin pieces a treat to listen to. Two of the selections, "Ballade" and "Prelude," are first recordings, and they are additional triumphs for the pianist. All in all, a record of high quality.



SACRED SPOTLIGHT
HALLELUJAH ROAD
Melba Montgomery. Musician MM 2097 (M); MS 3097 (S)

Like all great country artists, Melba knows how to deliver a great song. Here she thrusts down a round dance, including "A Barter Life is Waiting," "King of Kings," "Hallelujah Road," etc. Strong merchandise for the country market.